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SCIENCE AND ART DEPARTMENT
ON EDUCATION,



OF THE COMMITTEE OF COUNCIL
SOUTH KENSINGTON.

THE FIRST PROOFS
OF THE
UNIVERSAL CATALOGUE
OF
BOOKS ON ART

COMPILED FOR THE USE OF THE NATIONAL ART
LIBRARY AND THE SCHOOLS OF ART IN
THE UNITED KINGDOM.

By Order of the Lords of the Committee of Council on Education.

Vol. I.—A to K.

LONDON: * PUBLISHED BY CHAPMAN AND HALL, 193, PICCADILLY, W.,
AND AT THE OFFICE OF "NOTES AND QUERIES,"
43, WELLINGTON STREET, W.C.
1870.

552

The Proof Sheets of which this Volume consists are circulated for the purpose of obtaining additional information and corrections.



BY THE RIGHT HONOURABLE THE LORDS OF THE
COMMITTEE OF HER MAJESTY'S MOST HONOURABLE
PRIVY COUNCIL ON EDUCATION.

At South Kensington, 25th day of January 1870.

PRESENT :

THE RIGHT HONOURABLE THE EARL
DE GREY AND RIPON, K.G.

THE RIGHT HONOURABLE W. E.
FORSTER, M.P.

MY LORDS read the following Memorandum, prepared by Mr. Cole, on the Proofs of the Universal Catalogue of Books on Art, which They direct shall be inserted in the first volume of the Catalogue.

MEMORANDUM.

1. On the 5th April 1864 I had the honour to submit the following Memorandum to the Lord President of the Council (the Earl Granville, K.G.) and the Vice-President of the Committee of Council on Education (the Right Hon. H. A. Bruce, M.P.), who were pleased to approve of the proposal.

1. Instead of making the Catalogues for the Art Library and the educational and other scientific divisions of the South Kensington Museum dependent upon the accidental collection of works, I recommend that measures be taken for forming a Catalogue of all those works in the languages of all countries, which ought if possible to be found in the respective divisional libraries.

2. To do this, it would be necessary to search the Catalogues of the British Museum, the Bodleian and other British libraries, as well as the libraries of continental Europe and the United States.

3. The proposed Catalogues would therefore represent certain classes of literature tolerably complete up to a given date.

4. Such Catalogues being once printed, would supersede the necessity for the editions at present constantly recurring.

5. By indicating in the Catalogues the works as they are obtained, the deficiencies of the collection, as well as its possessions, would always be patent.

6. Such Catalogues would be useful in all libraries, and to students in all parts of the world, and would in the end prove more economical and much more useful than the present system.

This recommendation is based on a suggestion of Mr. Dilke's, made in the *Athenæum* before 1851. (Mr. Dilke died in 1864.)

(Signed) HENRY COLE,
General Superintendent.

At a subsequent Board meeting, 12th October 1865, the following minute was passed :—

1. The South Kensington Museum has been furnished with an Art Library which is always on the increase, and for this Library, as far as it has been practicable, every important work has been collected, bearing on the history, literature, and illustration of Fine Art, and Art applied to industry.

2. Several editions of the Catalogue of the Library have been printed and published from time to time ; but these, from the daily increase of the Library, have become imperfect almost as soon as they have been issued.

3. With the object of providing against an imperfection of continual recurrence such as the foregoing, and for other considerations, my Lords have ordered the compilation of a Catalogue on a basis altogether new.

4. It is proposed that the New Catalogue shall include not only the books in the Library, but all books printed and published, at the date of the issue of the Catalogue, that could be required to make the Library perfect ; that is, to compile a universal record of printed Art books which are known to exist up to that period, wherever they may happen to be at the time.

5. It is obvious that immediate perfection cannot be expected in such a work, and that many deficiencies, errors, and imperfections must constantly be met with. It is therefore proposed, by means of occasional supplements, to rectify them and to add notices of any books not brought to light at the time of issue, as well as of such further publications as continue to appear.

6. By reference to the proposed Catalogue, any reader in the Art Library of the Museum would thus find a clue, not only to the works he was looking for in the actual collections of the Library, but to other works bearing on his course of studies which had not as yet been obtained, but which had been ascertained to form part of other libraries, whether public or not, either in our own or in any foreign country. All rare books would have a reference given to the libraries in which they are to be found. By this means also the deficiencies of the Art Library would be demonstrated, and provision made for its ultimate completion.

7. Such a Catalogue, it is thought, would prove a valuable acquisition to Art literature throughout the world, and would have such an international interest as to justify Her Majesty's Government in inviting the co-operation of other Governments towards its accomplishment.

8. The nature, however, of such an undertaking entails difficulties partly inherent, as having reference to the proper limits of the special subject-matter of the Catalogue itself, and partly from the scattered position of libraries and collections, many of them unfurnished with any trustworthy and attainable account, either printed or manuscript, of their own contents, from which the Catalogue, so far as it refers to books not in the South Kensington Library, must of necessity be compiled.

2. Accordingly the materials for the titles of the books have been obtained, with the uniformly courteous assistance of the Librarians, from the Catalogues of the Libraries of the British Museum, the Bodleian Library Oxford, Trinity College Dublin, Royal Society London, London Institution, Royal Institute of British Architects, London Library, the Athenæum, Soane Museum, the Cicognara Collection, and numerous Foreign Libraries, together with those in the National Art Library at the South Kensington Museum. These materials have been enriched by notices which have been furnished from time to time, and received from the commencement of the Catalogue to the close of 1869, from upwards of 400 correspondents (see note, page vi.) in different parts of the world. The following

return will show the various languages in which titles of books have been received towards the completion of the Catalogue :—

Danish	-	-	-	-	7
Dutch	-	-	-	-	96
English	-	-	-	-	2,575
French	-	-	-	-	7,935
German	-	-	-	-	1,348
Italian	-	-	-	-	1,786
Japanese	-	-	-	-	2
Latin	-	-	-	-	721
Polish	-	-	-	-	179
Spanish	-	-	-	-	60
Swedish	-	-	-	-	85
Total					14,794

3. Instead of waiting for years before printing the titles in course of being collected, it was decided to publish portions of the Catalogue in "Notes and Queries," as *proofs*. This work must therefore only be judged as one subject to future revision, condensation, and additions. There is no doubt that a mass of information has been obtained through this mode of publication which would have been impossible except by some such process.

4. After preparation of the rough titles so collected they have been revised by Mr. John Hungerford Pollen, M.A., late Fellow of Merton College, Oxford, who was appointed the editor of the Catalogue. It is right to mention that in the official preparation of the work assistance has been given by Mr. Philip Cunliffe Owen, an assistant director of the Museum, by Dr. Appell, an Assistant Keeper, and by the following provisional assistants, Mr. H. Vernon, Mr. A. Masson, Mr. Kesson, and Mr. Macauliffe.

5. It is estimated that these proofs will furnish about sixty-seven thousand notices of printed works relating to Art interpreted in a wide sense, but many additional titles of works printed before 1870 will be hereafter obtained. The collection of them will be a work of considerable time. In the preparation of the first proofs it was necessary to adopt the usual principle of arranging the titles under the authors' names, as far as possible. It is intended to complete the Catalogue by sub-classifications, 1st under subjects, 2nd according to chronology, 3rd according to the country where the work was printed; and I recommend that this be proceeded with through the ordinary staff of the Art Library.

6. I am happy to be able to report that the cost of this work will be within the original estimate.* Its use, I feel confident, will be great in the Schools of Art in the United Kingdom and all other similar institutions, as well as to students of Art in all countries.

HENRY COLE,

22nd January 1870.

Director of the South Kensington Museum.

* See Parliamentary Paper, "Universal Art Catalogue," ordered to be printed, 13th June 1867.

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 Timmins, S., Elvetham Lodge, Birmingham.
 Tite, Sir William, M.P., 42, Lowndes Square, S.W.
 Todd, Rev. Dr., Trinity College, Dublin.
 Travers, R., St. Patrick's Library, Dublin.
 Trelat, Mons., Ecole Central d'Architecture, 59, Rue d'Enfer, Paris.
 Trench, T., Trinity College, Dublin.
 Turpin, G. M., British Museum, W.C.
 Van Lierius, T., Longue Rue Neuve, Antwerp.
 Van Westrehe, T. 11, Veenlaan, The Hague, Holland.
 Vernon, W. F., 2, Square, Kelso, N.B.
 Vincent, J. A. C., 136, Southampton Row, W.C.
 Vischer, W., Bibliothèque de l'Université, Basle.
 Vivian, C. Ennis, 41, Eccleston Square, S.W.
 Vosmaer, C., Deputy Recorder of the High Court of Justice, The Hague, Holland.
 Warne, C., 45, Brunswick Road, Brighton.
 Warwick, J., 3, Holland Park, Notting Hill, W.
 Watkinson, H., "Lincoln Free Press," Spalding.
 Watts, T., British Museum, W.C.
 Watson, T. J., Art Union of London.
 Walesby, T., 19A, Golden Square, W.
 Way, Albert, Wotton Manor, Reigate.
 Weale, W. H. J., Bruges.
 Weld, C. R., Literary Institution, Bath.
 Western, Colonel, 12, Park Square, Regent's Park, N.W.
 Westwood, Prof. J. O., Oxford.
 Wilde, G. J. de, Northampton.
 Wilkins, W. W., Hampshire Grove.
 Wilkinson, Sir J., Gardner, Brynfield House, Gower, Swansea.
 Williams, Rev. G., King's College, Cambridge.
 Williams, T., Newport, Monmouthshire.
 Wilson, C. Heath, 29, St. Vincent's Place, Glasgow.
 Wilson, W., "Yorkshireman's News" Office, Market Weighton.
 Wilson, A., 90, High Street, Paisley.
 Witte, Baron J. de, Paris.
 Woltmann, Dr. A., Polytechnical School, Carlsruhe.
 Woodward, B. E., Windsor Castle.
 Woolfe, H. D., 109, Leadenhall Street, E.C.
 Wornum, R. N., National Gallery, W.C.
 Wride, J., Manchester.
 Wright, W. A., Trinity College, Cambridge.
 Wright, F., 144, High Street, Colchester.
 Wuncke, —, Musée Royale, Bruxelles.
 Wussing, J., University Library, Vienna.
 Wyatt, Sir M. Digby, F.S.A., 37, Tavistock Place, W.C.
 Wynne, Rev. J. H., Edinburgh.
 Yapp, G. W., Paris.

UNIVERSAL CATALOGUE OF BOOKS ON ART.

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Books on Archæology, as illustrating the ideas that underlie so many decorative forms and artistic compositions of different periods, and Books on Coins, often the sole authority for portraiture, and even illustrative of architectural monuments, are included. To these have been added books on Anatomy, composed for the use of artists, and works on Natural History full and exact enough to be of use to, or likely from their character to interest Art Students.

The mass of Art Literature consists of treatises, lectures, and essays on Art treated theoretically; of biographies and notices of artists; accounts and descriptions of monuments; and of remarks and criticisms showing the merits and defects of paintings, sculptures, utensils, buildings, or the like, and discussing the qualities and methods of various masters.

Thus the theory, history, and criticism, and instruction in the practice of Art form the subject-matter of Art Literature, and the catalogue includes *books in which this matter is to be found*. Much of such matter is in the form of monographs, scattered papers, or notices, published in the printed Transactions or Journals of Artistic, Antiquarian, Scientific, or Literary Societies, and even Popular Newspapers. These are sometimes valuable in the inverse ratio of their length and publicity; sometimes the number and consent of independent contributions throw light from their multiform character on disputed questions. Such contributions to the cause of Art, whether large and elaborate, or short and casual, have been catalogued as far as they could be verified, and references have been given where required.

To these have been added Voyages and Travels, or other books containing plates of monuments and costume, either as the only records, or as independent records, of much that interests the Art Student.

Care has been taken to collect the titles of works on localities of special interest, or illustrating special monuments, costumes, etc.; and to notice copies which have been enlarged and supplemented by collectors with plates not forming part of the original series, when known to be in public libraries.

It has not been found easy to draw limits to the representation of the Art that has been used to illustrate Literature. The illustrated editions of the classic poets and favourite writers of ancient and modern literature, such as Æsop, Boccaccio, Ovid, etc., will, it is hoped, be found to represent fairly a succession of the best Art of this kind in all countries, from the time of the invention of block printing to the present day.

It has not been possible, hitherto, to verify the existence of illustrations in *all* the books understood to have them, or to examine their quality.

(Signed) JOHN HUNGERFORD POLLEN,
Editor.

2nd February 1870.

UNIVERSAL CATALOGUE OF BOOKS ON ART:

COMPREHENDING

PAINTING, SCULPTURE, ARCHITECTURE, DECORATION,
COINS, ANTIQUITIES, &c.



INTRODUCTION.

THE IMPORTANCE of a Catalogue to a Library of any extent cannot well be overstated. A Dictionary is not more necessary to a language ; and while languages are living traditions, and may be orally acquired by the educated and the ignorant, the contents of libraries, if large in extent, are but partially mastered by the studies of a lifetime.

Living Librarians of competent learning would be, without doubt, the best guides to large repositories of books. If such directors could be always on the spot, and at everybody's command, they would infinitely surpass the written information of a book. But the vastness of the intellectual legacy, bequeathed by the ages as they pass, the shortness of life, and the restless activity of human curiosity and research, defy the possibility of satisfaction from such a source as this.

One instrument alone can supply, not indeed all that is wanted—for we should ask to have all the paths of human knowledge laid out with science and method—but all that is possible, and that instrument is a well-arranged Catalogue. With such a work in our hands, we know at once whether a book we want is in a Library. This is the great point to ascertain, and it is the one kind of help which Libraries can afford to enquirers ; not to save readers the labour of study, but to give access with the least trouble and delay, to the books that they contain.

In speaking of Catalogues, this essential point must be kept in view. The arrangement and object of such works have been often discussed, and the method of composing particular Catalogues has been eagerly, if not acrimoniously, attacked and defended. Very different objects are sometimes considered as primary for Book-Catalogues, and disappointment is felt if these are not attained. Thus the division of a General Library into classes of books under different heads is often looked for, as well as the history and peculiarities of each book. The

last is the proper province of Bibliography; and the former is, on a large scale, difficult, because the literary public will never be agreed as to the method of classification, the number of classes, or the limitations of each. The attempt to divide the books in the British Museum after this method would hide under one class books which many readers would look for under another. Time would thus be lost by students, while the re-arrangement of the classes would be an endless labour. On a limited scale such Catalogues have been composed. The admirable Catalogue of Lord Spencer's Library, by Dibdin, may be quoted as a specimen. Such works on special kinds of books, or on books of particular dates or periods, will remain literary acquisitions of great value. But they are possible only on a narrow field. In a large Public Library they would oftener perplex than guide the student, and, for general use, prove costly failures.

The one simple and sufficient object, therefore, of a Catalogue of Books is to give, in the smallest space, a faithful description or title of each book, accurately copied from its title-page; the full name or names of the writer; the account, in its own words and spelling, that the book gives of itself, even should the writer's name be omitted. And as Public Libraries are institutions for reference, not for education, and presuppose students looking for special books or authors, no scheme has been devised so simple or so easy as an alphabetical arrangement of books under the authors' names or assumed names, or the catch-word by which an anonymous book is known.

Most Public Libraries in Europe have adopted this arrangement more or less methodically; and our own British Museum, not without full examination and discussion, and patient hearing of every learned dissident, has done the same, and its method and regulations have been adopted by the Smithsonian Institution in New York. The British Museum Library, as the reader well knows, is the largest and most complete in the kingdom, though numbers of works remain still to be acquired for it. Costly bequests, such as the collection of King George III., the Grenville and other collections, embracing books that were the Royal property of King Henry VII. and his successors, having been made to the Museum, its numbers are to some extent swelled by duplicate copies, and much has had to be done to fill up gaps and deficiencies so as to represent all branches of literature evenly. But for many years this work has been carried on with care and intelligence. Perhaps few national collections, at the present time, though larger in number of volumes, would prove more generally complete.

The great collections in our national seats of learning, Oxford, Cambridge and Dublin, may be expected to be more specially devoted to ancient learning, theology, and mathematics. Other institutions of great public utility have Libraries, more or less special in range, open to general students, with various degrees of restriction. Of all it may be said that, without a Catalogue well kept up as fresh books are acquired, they would become sources of incessant disappointment, instead of help and consolation to the student.

At a more recent date, a National Library of Art Books has been placed in the South Kensington Museum. The class of books of which it is composed is, of course, special and limited, but within this particular range every care has been taken to make it as complete as possible. Of this Library the general public has the fullest use: but its first object is the education of students in the National Schools of Art. As far as can be done without impairing the useful-

ness of the collection as a Library of Reference, the books are allowed to circulate to the Schools.

If a Catalogue is so necessary to a Collector's Library, and to a Public Institution, how much more to persons who can come but seldom to London and have the privilege of sending for books to their respective Schools, and must be able to know what they can send for.

And here we come to another step in the progress of Catalogues—that of printing and publication. If the necessity of resorting to the Catalogue when using a Public Library is acknowledged, the advantage of possessing a printed copy of the Catalogue will be obvious; the reader would know beforehand whether or not the books required were really to be found in the collection.

A Printed Catalogue has been very peremptorily demanded of the British Museum. One was produced in 1813, and another, carried to the end of the letter A, some years later. It was left off for the very simple reason, that it could never be kept exact. Books are daily added to the Library, having their places all down the range of each letter, and consequently, requiring the incessant rectification of the alphabetical order. The Bodleian Library at Oxford has published a Catalogue, and continued it with supplements. These are, in other words, a series of separate Catalogues, and each is always more or less incomplete. There is but one way of meeting such a difficulty. It is by making the Catalogue complete, and gradually bringing the Library up to the range of the Catalogue. By this means all the books on a given subject up to the date of publication would be included in the Catalogue. The works in the particular Library would be noted, and references to accessible Libraries given, as far as possible, for other books. Librarians might use it for all similar collections, noting their own possessions in the margin. Were such a Catalogue made for Literature generally, it would form a *common standard for the world of letters* throughout the globe. It would simplify literary research, and destroy many barriers that now impede or neutralize the efforts of students and writers all the world over.

In days of International Exhibitions and Competition, when such enormous resources are spent on great meetings doomed to immediate and perpetual separation, it may be worth considering whether a common and enduring benefit would not result from the united action, in this direction, of different countries at a cost very trifling, when compared with the expenditure found necessary for our vast international gatherings.

Be this, however, as it may, the Lords of Committee of Council on Education have determined to supply, as far as possible, the schools and students under their direction with such a Catalogue. The circulation of books from the National Art Library makes the printing of the Catalogue doubly necessary, and the interest felt and expressed, not only by men well versed in Art-literature in our own country, but by distinguished professors, collectors, and amateurs of all ranks all over the Continent, in the prosecution of such an undertaking, shows how popular it promises to be.

Portions of letter A, already printed and published through the columns of the *Times*, have been submitted to European representatives assembled at Paris; and the approval of the project, both by official judges and by the Presidents and Directors of the great Art Institutions of Europe, has been universal.

As has been already announced, the publication of the proof-sheets of this Catalogue, complete to 1867, is to be carried on in the 'Notes and Queries.' The sheet will be arranged so that the whole may be bound in one volume. To obtain additions and corrections from the public is the special object of the circulation of these proof-sheets in their necessarily imperfect state. The work cannot be made complete without external aid.

With this general introduction of the subject, the work will be submitted by the Department to the public, of whom it asks nothing so much as assistance in completing the Catalogue.

As to the special scope and limits of the work itself, which is devoted to the one subject of Art books, these will form the subject of a future notice. The great importance of a Catalogue, and the universal character of the one about to be laid before the public, are the two first considerations for the reader in perusing the dry and, apparently, uninviting columns of such a production.

J. H. POLLEN,
EDITOR.

January 1, 1868.

CATALOGUE.

S.K. South Kensington.
B.M. British Museum.
Bodl. Bodleian.
T.C.D. Trinity Coll., Dublin.
Roy. Soc. .. Royal Society, London.

Lond. Inst. London Institution.
B. Arch. R. Institute of Brit. Arch-
itects.
Lond. Libr. London Library.
Athen. Athenæum.

Cicogn. Count Cicognara's Collec-
tion.
Names of Capitals; State Libraries in
each. A.—Accademia; B.A.—Beaux
Arts.

A

A. (F. F.).—Ueber Landschaftsmalerei.
Ein Handbuch für Dilettanten und Anfänger in
dieser Kunst. Von F. F. A. 8vo. Wien, 1842.

A. (H.).—Illuminated Capitals in the Style
of the Middle Ages. (By H. A.) 8vo. London
(1859). B.M.

A. (H. W.).—Prints for Cottage Walls. A
Paper read by request at the Book Hawkers' Union,
in Oxford (by H. W. A., i. e. Henry Wentworth Acl-
land). 14 pp. 8vo. Oxford and London, 1862. B.M.

A. (J. Y.).—Tales of other Days, with illus-
trations.....1830. See CRUIKSHANK (George).

A. (M.).—A History of Ford Abbey, Dorset-
shire, late in the County of Devon. 1 plate. 8vo.
London, 1846. B.M.

A. (M. B. A.).—Histoire de la Peinture en
Italie. Par M. B. A. A. (i. e. L. A. C. Bombet).
2 vols. 8vo. Paris, 1817. B.M.

A * * * * (X.).—Des Avantages de l'Esprit
d'Observation dans les Sciences et les Arts, avec
quelques remarques relatives à la physionomie. (By
X. A * * * *). 8vo. Paris, 1809. B.M.

AA (CORNELIS VAN DER).—Atlas van de
Zeehavens der Bataafsche Republiek, die van
Batavia en Onrust, mitsgaders de Afbeeldingen van
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en M. Sallie, en beschreven door C. van der A.
31 plates. Fol. Amsterdam, 1805. B.M.

AA (PIETER VAN DER).—Principum et illus-
trium quorundam virorum qui in Europa alibi-
que terrarum celebres fuerunt veræ Imagines.
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Lugduni Batavorum (1710?). B.M.

AA (P. VAN DER).—Fundatoris, Curatorum
et Professorum celeberrimorum, aliorumque Illus-
trium Virorum, quorum gratia, favore, cura, doctri-
naque Academia Lugduno-Batava incepit, auctaque
et ornata est, Effigies, necnon urbis, Academiæ
ejusque horti, templorum notabiliorumque publi-
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collection of 300 plates, first published with Grono-
vius' Thesaurus, and now republished by P. van
der Aa. B.M.

AA (P. VAN DER).—La Galerie agréable du
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cum et herbarum exoticarum.....ut et animalium
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quadrupedum ac aquatiliū, in extremis oris ac
desertis Indiarum et aliis locis repertorum. 2 leaves,
and 80 plates. Oblong 4to. Lugduni Batavorum,
n.d. B.M.

ABATI (NICCOLÒ DELL'). See ABBATE.

ABATI, OLIVIERI-GIORDANI (ANNIBALE
DEGLI).—Marmora Pisarenia notis illustrata.
Plates. Fol. Pisauri, 1738. B.M.

ABATI, O.-G. (A. DEGLI).—Della Fonda-
zione di Pesaro, Dissertazione; si aggiunge una
Lettera del medesimo a Barthélemy sopra le
Medaglie Greche di Pesaro, le più antiche Romane,
ed altre d'Italia. 56 pp. Plates. 4to. Pesaro,
1757. B.M.

ABATI, O.-G. (A. DEGLI).—Esame del
Bronzo Lerpriano pubblicato dallo Spon. 50 pp.,
and a vignette. 4to. Pesaro, 1771. B.M.

ABATI, O.-G. (A. DEGLI).—Della Zecca di
Pesaro e delle Monete Pesaresi dei secoli bassi. 64
pp., 4 plates, and a vignette. 4to. Bologna, 1773.
B.M.

ABATI, O.-G. (A. DEGLI).—Memorie della Chiesa di S. Maria di Monte Granaro fuor delle mura della Città di Pesaro. 40 pp., and a plate. 4to. Pesaro, 1777. B.M.

ABATI, O.-G. (A. DEGLI).—Memorie per la storia della Chiesa Pesarese nel secolo XIII. 1 plate, and vignettes. 4to. Pesaro, 1779. B.M.

ABATI, O.-G. (A. DEGLI).—Delle Figline Pesaresi e di un laranio puerile trovato in Pesaro. 22 pp., and 4 plates. 4to. Pesaro, 1780. B.M.

ABATI, O.-G. (A. DEGLI).—Lettera sopra un Medaglione, non ancor osservato, di Costanzo Sforza, Signore di Pesaro. 10 pp., and a plate. 4to. Pesaro, 1781. B.M.

ABATI, O.-G. (A. DEGLI).—Di alcune Antichità Cristiane conservate in Pesaro, nel Museo Olivieri. 37 pp., and 10 plates. 4to. Pesaro, 1781. B.M.

ABATI, O.-G. (A. DEGLI).—Di alcune altre Antichità Cristiane conservate in Pesaro, nel Museo Olivieri. 7 pp., and 3 illustrations. 4to. Pesaro, 1784. B.M.

ABBATE (NICCOLÒ DELL').—Niccolò dell' Abbate. Étude par Frédéric Reiset. Facsimile of a drawing by N. dell' A., engraved by Léon Gaucherel, 2 other plates, and frontispiece. 8vo. Paris, 1859.

ABBATE (N. DELL').—Les Travaux d'Ulysse, dessineés par le Sieur de Sainet Martin, de la façon qu'ils se voyent dans la maison Royale de Fontaine-bleau. Peints par le Sieur Nicolas, et gravez en cuivre par Theodore van Thulden. Avec le sujet et l'explication morale de chaque figure. 58 plates, and 5 leaves without pagination. Oblong 4to. Paris, 1640. S.K.

A former edition. Paris, 1633.

ABBATE (N. DELL').—L' Eneide di Virgilio, dipinta in Scandiano dal celebre pittore N. A., dis. dal Giuseppe Guizzardi, inc. dal Antonio Gajani. 18 plates, engraved in outline, and portrait of N. dell' A. Text by G. Venturini. Imper. fol. Modena, 1821. S.K.

ABBATE (N. DELL').—Fregio delle Sale del già Palazzo Leoni, ora Marchesini, dipinto dal celebre N. dell' A., posto in litografia da Achille Frulli. 38 lithogr. plates, and portrait of N. dell' A. Fol. Bologna, 1847-52.

ABBATE (N. DELL'). See ZANOTTI (Giam-pietro). Le Pitture di Pellegrino Tibaldi e di N. A. esistenti nell' Istituto di Bologna.....Plates..... 1756.

ABBATE (N. DELL'). See GALVANI (C.). Le Opere di G. Mazzoni e di A. Begarelli.....e le pitture eseguite nelle Sale del Palazzo dell' illust. Comunità di Modena da N. A., &c.....1823, &c.

ABBATE (VINCENZO DE, Count).—Pina-coteca o sia descrizione storica e critica della

Galleria di Quadri del Conte V. de A. Small 4to. Alba, n. d. S.K.

ABBATT (RICHARD).—The Principles and Practice of Linear Perspective, divested of all difficulty. 8vo. London, 1853. B.M.

ABBOT (HENRY).—The Antiquities of Rome, comprising 24 select views of its principal Ruins, and panoramic delineation of the new City, from the designs taken on the spot, in 1818 (by H. Abbot). Fol. London, 1820.

A B C—Buch für kleine und grosse Kinder, gezeichnet von Dresdner Künstlern (Ludw. Richter, E. Peschel, E. Rietschel, E. Oehme, O. Wagner, A. Ehrhardt, E. Bendemann, J. Hübner, R. Reinick, T. von Oer) und in Holz geschnitten von Bürkner, Flegel, &c. Mit Erzählungen und Liedern von R. Reinick, und Singweisen von F. Hiller. 27 woodcuts. 8vo. Leipzig, 1845. 3rd edition. Leipzig (1864).

ABCONTRAFACUR, warhaftige, und Bildnis aller Grosshertzen, Chur- und Fürsten, welche von 842 bis auff 1586 das Land Sachsen..... regiert haben. 35 woodcut portraits of the Grand-dukes, &c. of Saxony. 4to. Dresden, 1586. The author of the text is J. Agricola. On vellum, with beautiful illuminated woodcuts, in the Dresden Library.

ABECEDARIO, L', Pittorico. See ORLANDI (Pellegrini Antonio).

ABECEDARIO de P. J. Mariette...1851-60. See MARIETTE (Pierre-Jean).

ABEILLE, L', Italienne. Traduction française de E. L. de Mery. Journal des Beaux-ArtsParis, 1841. See PERIODICAL PUBLICATIONS.

ABEKEN (HERMANN).—Das Aegyptische Museum in Berlin. Ein Vortrag. 8vo. Berlin, 1856. B.M.

ABEKEN (WILHELM).—Gli antichi Tempj di Gabii ed Aricia dichiarati dal Dott. Guglielmo A. 14 pp., and 1 plate. 8vo. Roma, 1840. B.M.
Extract from the Annali dell' Istituto di Corrispondenza Archeologica, vol. xii.

ABEKEN (W.).—Mittelitalien vor den Zeiten römischer Herrschaft; nach seinen Denkmälern dargestellt. 11 plates. 8vo. Stuttgart und Tübingen, 1843. B.M.

ABEL (JOHN).—Memorials of Queen Eleanor, illustrated by Photography. With a short account of their history and present condition. Edited by J. A. 8 photographs, and 15 pp. Fol. London, 1864. S.K.

ABELA (GIOVANNI FRANCESCO).—Malta illustrata. Della Descrizione di Malta, Isola nel Maro Siciliano, con le sue Antichità, ed altre notizie Libri Quattro. Illustrations in the text, besides a frontispiece and plans. Fol. Malta, 1647. B.M.

Descriptio Melitæ atque adjacentium insularum. Latin translation of Abela's work, by Joa. Ant. Seinerus, in vol. xv. of Grævius' and Burmann's *Thesaurus Antiquitatum et Historiarum Italiæ*, &c. Fol. Lugduni Batavorum. B.M.

Malta Illustrata.....corretta, accresciuta, e continovata dal Conte Giovannantonio Ciantar. 2 vols. 21 plates, besides 2 frontispieces, a map, and portrait of the Grand Master Pinto. Fol. Malta, 1772-80. B.M.

ABEL DE PUJOL.—Explication des Peintures à fresque exécutées par A. de P. dans la Chapelle de S. Roch, à S. Sulpice, précédée d'une courte notice sur ce genre de peinture. 17 pp., and 4 plates. 8vo. Paris, 1822.

ABERDEEN (GEORGE, Earl of).—An Inquiry into the Principles of Beauty in Grecian Architecture, with an historical view of the rise and progress of the art in Greece. 8vo. London, 1822. S.K.

ABERLI (JOHANNES).—Leben des Joh. Aberli von Winterthur, Medailleur, Stein- und Stempel-schneider. Neujahrsblatt der Künstler-Gesellschaft in Zürich für 1853. Fol. Zürich, 1853.

ABOUT (EDMOND).—Voyage à travers l'Exposition des Beaux-Arts (Peinture et Sculpture). 8vo. Paris, 1855. S.K.

ABOUT (E.).—Nos Artistes au Salon de 1857. 8vo. Paris, 1858. S.K.

ABOUT (E.).—Salon de 1864. 8vo. Paris, 1864. S.K.

ABOUT (E.).—Salon de 1866. 8vo. Paris, 1867. S.K.

ABRAHAMS (NICOLAI CHRISTIAN LEVIN).—Description des Manuscrits français du Moyen-âge de la Bibliothèque Royale de Copenhague, précédée d'une notice historique sur cette bibliothèque. 3 plates. 4to. Copenhague, 1844. B.M.

ABRAMOVITCH (D.).—Opisanie drewnostii Srbski y swetoi gori. (Description of the Serbian Antiquities in the Convents of Mount Athos.) 13 lithogr. plates. 4to. Belgrad, 1847.

ABRÉGÉ de la Vie des plus fameux Peintres.....Par M * * *. See ARGENVILLE (A. J. Desallier d').

ABRÉGÉ de la Vie des Peintres, dont les tableaux composent la Galerie de Dresde.....(By J. A. Lehninger). 1782. See GALLERIES—Dresden Gallery.

ABRIANI (GIOVANNI DE).—Dodici de' migliori Ornati che si trovano sparsi nella R. Città di Venezia. Plates. Oblong fol. A. B. A., Milan.

ABRICHT (JOHANN), Pseud. (i. e. Jonathan Birch).—Divine Emblems. Embellished with etchings on copper, after the fashion of Master Francis

Quarles. Designed and written by J. A. 13 plates. 8vo. London, 1838. B.M.

ACADEMIES. See SOCIETIES.

ACART.—Aquarelle gouache, peinture orientale, procédé de M. Acart. 36 pp., and 1 plate. 8vo. Paris. n.d.

ACERBI (GIUSEPPE, DE CASTELGOFFREDO).—Quadro della Letteratura e delle Arti d'Italia nell'anno 1820; premesso in forma di proemio nel vol. xxi. della Biblioteca Italiana. 8vo. Milano, 1821. B.M.

ACCOLTI (PIETRO).—Lo inganno degli occhi, prospettiva pratica; trattato in acconcio della Pittura. Woodcuts. Fol. Firenze, 1625. Bodl.

ACHILLES.—Cenni su di un vaso fittile Greco-Agrigentino rappresentante Achille, vincitore di Ettore..... 1828. See POLITI (R.).

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F. Ad. Loniceri. 79 leaves, and 40 woodcuts. 4to. Francofurti (Feyerabend), 1582. Bodl.

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AMMAN (J.).—*Im Frauwenzimmer Wirt vermeldt von allerley schönen Kleidungen und Trachten der Weiber, hohes und nidrs Stands, wie man fast an allen Orten geschmückt und gezieret ist, Als Teutsche, Welsche, Frantzösische, Engländische, Niederländische, Böheimsche, Ungerische, und alle anstossende Länder. Durchaus mit neuen Figuren gezieret, dergleichen nie ist aussgangen. Jetzund erst durch den weitber. J. Amman wohn-*

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This is the rarest of Amman's works.

AMMAN (J.).—Künstlich und wolgerissene Fechtens-Figuren und Stellungen, Geordnet durch.....J. Amman. Oblong 4to. Ulm, n. d.

This work is wrongly ascribed to Amman.—See BECKER, J. Amman, p. 234.

AMMAN (J.).—J. Amman, Zeichner und Formschneider, Kupferätzter und Stecher; von C(arl) Becker. Nebst Zusätzen von R. Weigel. 17 woodcuts. Small 4to. Leipzig, 1854. S.K.

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ANDROUET DU CERCEAU (J.).—..... Quinque et viginti exempla arcuum partim ab Androvet du Cerceau inventa, partim ex veterum sumpta monumentis. 25 plates. Small fol. Aureliæ, 1549.

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Another edition, under the title, "Livres de Grottesques." 2 leaves text, and 35 plates. Fol. Paris (Wechel), 1566.

Another edition. 41 plates, engraved after Du Cerceau by Hans Sibmacher. Small 4to. Noriberge (1594). (Weigel's Kunst-Catalog, No. 16,381.)

ANDROUET DU CERCEAU (J.).—Vetustissimæ optices quam perspectivam nominant, XX figure accuratissime excusæ atque expressæ a Jacobo Androveto du Cerceau. 20 plates. Small fol. Aureliæ, 1551.

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Also with Latin text.—*De Architectura*, Jacobi Androvettii du Cerceau, Opus; quo descriptæ sunt ædificiorum quinquaginta plane dissimilium ichnographiæ, etc. 50 plates. Fol. Lutetiæ Parisiorum, 1559. B.M.

Another edition.—*Livre d'architecture*, &c. 16 leaves, and 69 plates. Fol. Paris, 1611. Bodl.

Second livre d'architecture, contenant plusieurs et diverses ordonances de cheminées, lucarnes, portes, fontaines, puis, et pavillons, pour enrichir tant le dedans que le dehors de tous édifices. 68 plates, and 2 leaves. Fol. Paris, 1561.

Also, with Latin title:—*De architectura opus alterum*. 66 plates. Fol. Parisiis, 1561.

ANDROUET DU CERCEAU (J.).—*Livre d'architecture* de J. A. d. C., auquel sont contenues diverses ordonances de plants et élévations de bastiments pour seigneurs, gentilshommes et austres qui voudront bastir aux champs; mesme en aucuns d'iceux sont desseignez les basses-courts, avec leurs commoditez particulières, aussi les jardinages et vergiers. Fol. Paris, 1582.

This is a continuation of the two former Livres d'Architecture.

ANDROUET DU CERCEAU (J.).—*Le Premier* (et le second) Volume des plus excellents Bastiments de France. Auquel sont designez les plans de quinze (30) Bastiments, et de leur contenu : ensemble les elevations et singularitez d'un chacun. 2 parts. Fol. Paris, 1576–79. B.M.

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Justice de Paris, le Pont Saint-Michel, la Bastille, la Fontaine des Innocents, &c. Fol. Paris, 1865, &c. (In progress.) S.K.

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ANGELICO, FRA.—The Life of Fra Giovanni Angelico da Fiesole. Translated from the Italian of Vasari, by G. A. Bezzi. With notes and illustrations (20 plates, and 2 vignettes). Published by the Arundel Society. 4to. London, 1850.

Besides this publication of the Arundel Society appeared another one in 1851, one part in folio, containing four plates, engraved and lithographed from Fra Angelico by E. E. Schäffer, Vernon, L. Gruner, and Linnell. S.K.

ANGELICO, FRA.—Leben und Werke des Fra Giovanni Angelico da Fiesole; eine Monographie von Dr. Ernst Förster. 11 pp., and 22 plates, engraved from drawings by Dr. E. Förster, E. Fischer and C. Schraudolph. Imper. fol. Regensburg, 1859. S.K.

Another edition, containing only the portrait of Fra Angelico when dead, engraved by R. Petzsch from a drawing by Dr. E. Förster. 8vo. Regensburg, 1859.

ANGELICO, FRA.—Vie de Fra Angelico de Fiesole, de l'ordre des Frères prêcheurs; par Etienne Cartier. 8vo. Paris, 1857. B.M.

English translation.—Life of Beato Angelico da Fiesole, of the Order of Friar-Precachers. Translated by a Member of the same Order from the French of E. Cartier. With introduction on the Principles of Christian Art, by the same Author, and commendatory Letter of Cardinal Wiseman. 1 plate. 8vo. London, 1865. S.K.

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German translation.—*Abgebildetes unterirdisches Rom.....ins Hochteutsche übersetzt durch Chr. Baumann.* 12mo. Arnheim, 1668. B.M.

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ARIOSTO (L.).—*Orlando Furioso.....tutto ricorretto, et di nuove figure adornato.....* Woodcuts from the designs of Dosso Dossi, the Ferrarese painter. 4to. Venetia (appresso Vincenzo Valgrisi), 1556. B.M.

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Also in other editions published either by Valgrisi, or 'gli Heredi di V. Valgrisi.'

ARIOSTO (L.).—*Orlando Furioso, nuovamente adornato di figure di rame da Girolamo Porro.* 4to. Venetia, 1584. B.M.

ARIOSTO (L.).—*Orlando Furioso.* 4 vols. Portrait of A., after Titian, and 46 plates, engraved by F. Bartolozzi, Nicolas Delaunay, and others, from designs by Giovanni Battista Cipriani, Charles Eisen, Charles Nicolas Cochin the younger, Jean Michel Moreau the younger, Charles Monnet, and Jean-Baptiste Greuze. Royal 8vo. Birmingham (Baskerville), 1773. B.M.

Also, 4to. Birmingham, 1773. The same plates. B.M.

ARIOSTO (L.).—*Orlando Furioso.* 4 vols. Portrait of A., after Titian, and 92 plates. 4to. Parigi, 1795. B.M.

47 plates, including the portrait, are the same as in Baskerville's edition (with the exception of the plate, designed by Eisen, to Canto V., which has been replaced by a better one of Moreau the younger). The other plates are engraved by Nicolas Ponce, &c., mostly from designs by Ch. N. Cochin the younger.

ARIOSTO (L.).—*L'Orlando Furioso di Messer L. A. Inventate, ed inciso all'acquaforte..... da B(artolomeo) Pinelli.* 100 plates, and frontispiece. Fol. Roma, 1828(–29). B.M.

ARIOSTO (L.).—*Orlando Furioso in English Heroical Verse, by (Sir) John Harrington.* Fol. London, 1591. B.M.

The plates by Girolamo Porro are reproduced in this first English translation; and there is besides a frontispiece with the translator's portrait.

Other editions:—

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Orlando Furioso.....now thirdly revised and amended, with the addition of the Author's (i.e. Harrington's) Epigrams. Fol. London, 1634. B.M.

The same plates; the frontispiece, with Harrington's portrait, by another engraver.

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BELLI (SILVIO).—Quattro libri geometrici. Il primo del misurar colla vista; gli altri tre sono della proporzione, e proporzionalità. Woodcuts. Small 4to. Venezia, 1595. Cicogn.

1st vol. published separately in 1565, 1569, 1570, and 1573; the other three in 1573.

BELLIARD (JEAN FÉLIX MARIUS ZÉPHIRIN). Dames de la Cour du XII^e, XIII^e, XIV^e, XV^e et XVI^e siècles, lithographiées par MM. Belliard, Sudré, Bazin et Vallou de Villeneuve. 44 coloured plates, without letterpress. Fol. Paris (1840?). B.M.

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BELLONIUS (P.).—See **BELON (P.)**.

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2nd edition.—Le vite de' pittori.....co' loro ritratti al naturale. In questa seconda edizione accresciute colla vita e ritratto del Cav. D. Luca Giordano. 13 portraits, and 2 other plates. 4to. Roma, 1728. S.K.

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This forms vol. xiii.-xv. of the "Collezione di ottimi scrittori Italiani in supplemento ai Classici Milanesi."

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Reprinted in the 4th volume of Gronovius, *The-saurus antiq. rom.* Also with the title:—*Ichnographia veteris Romæ*, xx. tabulis comprehensas. Fragmenta vestigii vet. Romæ, cum notis J. P. B. Accesserunt alie vi. tabulæ inedite cum notis. (Edited by X. Canale.) Fol. Romæ, 1764. B.M.

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Another edition. Fol. Romæ, 1739.

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BELLORI (GIOVANNI PIETRO).—Veteres ar-cus Augustorum triumphis insignes, ex reliquiis quæ Romæ adhuc supersunt, cum imaginibus triumphali-bus restituti, antiquis nummis notisque J. P. B. illustrati; nunc primum per Jo. Jacobum de Rubéis æneis typis vulgati. 52 plates. Large fol. Romæ, 1690. S.K.

The greater number of these plates is also to be found in the work: *Admiranda Romanarum antiq. ac veter. sculpturæ vestigia*. See **BARTOLI (P. S.)**.

Another edition, by C. Fea. Fol. Roma, 1824.

BELLORI (GIOVANNI PIETRO).—J. P. B. ad-notationes, nunc primum evulgatæ in duodecim priorum Cæsarum numismata, ab Aenea Vico olim edita noviter additis eorumdem Cæsarum imaginibus. (Edited by B. Amidei.) 84 plates. Fol. Romæ, 1730. B.M.

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BELLOTTI (P.).—See **NICOLINI (G. G.)**. Venezia, 1659.

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There are two other translations of *De Aquatilibus*, of the same date, with little difference in the title—one in fol., in 7 books; the other in 4to. (French and Latin text), with 148 woodcuts.

BELON (P.).—De admirabili opere anti-quorum, et rerum suscipiendarum præstantia: de medicato funere, seu cadaverum condito, et de medicamentis nonnullis, servandi cadaveris vim obtinen-

- tibus, libri tres : accedit de arboribus coniferis, resiniferis, &c. Woodcuts. 4to. Parisiis, 1553.
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2nd edition, revised and enlarged. Fol. Paris, 1698.

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This has appeared as "Traité d'Architecture dans le goût moderne."

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Ad Serenissimum dom. D. Joannem V. Portugalie regem de J. Clavii Clari admodum pictoris operibus libri tres. I. Idea, II. Index, III. Deliberativus, humiliter consecrati a. Gul. Bonde. (Londini) anno 1733.
The title first quoted belongs to Part II.
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The first part reappeared under the following title:—Opera del Caval. Francesco Boromino, cavata da suoi originali, cioè la Chiesa, e Fabrica della Sapienza di Roma, con le vedute in prospettiva, e con lo studio delle proporzioni geometriche, piante, alzate, profili, e spaccati. Large fol. Roma, 1720. S.K.

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- CALLOT (H.).**—*Notice sur H. Callot*. 1 gravure facsimile des lettres à figure du tabellion, xvi^{me} siècle. In "Journal.....du Musée Lorrain," part viii.
- CALLOT (JACQUES).**—*Son œuvre, composé de pièces gravés par lui, soit au burin, soit en plus grand nombre, à l'eau-forte*. 35 vols. Fol. First in Lorraine, 1607-8. Other editions.—Rome, 1609-11. Florence, 1612-21. Lorraine again, 1622-27. Paris, 1629-30. Lorraine, 1631-35, the date of his death. The entire collection is rarely found complete. Bibliographers give different accounts of Callot's works. The reader should consult:—Meaume (Edouard), *Recherches sur la vie et les ouvrages de J. Callot; suite au Peintre-graveur* 207

Français de R. Dumesnil. 2 vols. 8vo. Nancy et Paris, 1860.

This work gives the latest and most systematic account of Callot's productions.

CALLOT (JACQUES).—*Les Images de tous les Saints et Saintes de l'année suivant le Martyrologe Romain*—mises en lumière par Israel Henriette (*sic*) dédiées à Monseigneur l'éminentissime cardinal duc de Richelieu. 491 subjects, including frontispiece and title-page, on 124 plates. Small fol. Paris, 1636. S.K.

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MIRROUR OF THE WORLD.—With woodcuts. Second edition. Translated by Caxton in 1481, but without printer's name, place or date. Fol. (1490?) Fitzwilliam Libr. Cambr.

CAXTON (WILLIAM).

PRAYERS.—The Fifteen Oes and other devout Prayers. With woodcut frontispiece. "Printed by William Caxton." 4to. n. p. n. d. (1490?) B.M.

CAXTON (WILLIAM).—Servitium de Transfiguratione Jesu Christi. With woodcut, "Caxton me fieri fecit." n. p. n. d. 4to. (1491?) B.M.

CAXTON (WILLIAM).—The Playe of the Chesse. 4to. London, 1855.

A reproduction, by Vincent Figgins, of the first 254

work printed in England, 1474; from punches, matrices, and type, cut and cast expressly for the work. S.K.

CAXTON (WILLIAM).—Remarks upon, and Analysis of "The Life and Typography of William Caxton," with extracts from various English and Continental reviews of the work. 8vo. London, 1864. S.K.

CAXTON (WILLIAM).—Woodcut portrait of. See DONI, La Zucca del Doni. Venice, 1551. Page 57 of 2nd book.

For full information on the works printed by Caxton, the reader may refer to The "Life and Typography of William Caxton," by William Blades. 4to. 1861–63.

CAYEUX.—Catalogue des tableaux, bronzes, etc., de C., sculpteur. See CATALOGUES.

CAYLA (JEAN MAMERT).—Histoire des Invalides..... Illustrée par E. Charpentier. 8vo. Paris (1852). B.M.

Without title-page. One of a series entitled "Publications illustrées."

CAYLA (JEAN MAMERT).—Histoire des Capitales. Constantinople ancienne et moderne. Plates of different capitals. 8vo. Paris, 1855. B.M.

CAYLUS (ANNE CLAUDE PHILIPPE DE TUBIÈRE DE GRIMOARD DE PESTELS DE LÉVI, Comte de).—Recueil d'Antiquités Égyptiennes, Étrusques, Grecques et Romaines. 7 vols. With plates. 4to. Paris, 1752–67.

Vol. i. reprinted 1761.

Besides the title-plates, the first vol. has 107 plates, the second 126, the third 121, the fourth 125, the fifth 120, the sixth 130, and the seventh 97.

There is sometimes appended, Recueil d'Antiquités des hautes Gaules, par Félix-F. de la Sauvagère. 29 plates. 4to. Paris, 1770.

German translation.—Des Grafen von Caylus Sammlung von ägyptischen, etruskischen, griechischen und römischen Alterthümern. Aus dem Französischen übersetzt (by Georg Wolfgang Panzer). Vol. i. With copperplates. 4to. Nürnberg, 1766.

No more published.

CAYLUS (ANNE CLAUDE PHILIPPE..... Comte de).—Contes Orientaux, tirés des Manuscrits de la Bibliothèque du Roy de France. 2 vols. Plates. 12mo. La Haye, 1743. B.M.

CAYLUS (ANNE CLAUDE PHILIPPE..... Comte de).—Numismata aurea Imperatorum Romanorum et cimelio Regis Christianissimi delineata et æri incisa. Portrait, title-page, and 68 plates, with 24 medals on each. Large 4to. n. p. n. d. Bodl.

The plates were supposed to have been destroyed by Caylus after the first few impressions. They were, however, bought by Renouard and a large edition was struck off.

CAYLUS (ANNE CLAUDE PHILIPPE..... Comte de).—Recueil des pierres gravées du cabinet du roi, gravées à l'eau-forte sur 306 planches. Small 4to.

1st edition, without title, numbers, or text. Count Caylus only caused some copies to be struck off, but

afterwards Basan bought the plates, put numbers, explanations, and a title, "Recueil de trois cent têtes," etc. 300 plates. Several plates of the first edition are wanting in this, and consequently, several new ones are annexed instead. B.M.

CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE).—Tableaux tirés de l'Iliade, de l'Odyssée d'Homère et de l'Enéide de Virgile, avec des observations générales sur le costume. 8vo. Paris, 1757.

CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE).—Histoire de Joseph, accompagnée de dix figures, relatives aux principaux événements de la vie de ce fils du Patriarche Jacob et gravées sur les modèles du fameux Reimbrandt (*sic*) par Monsieur le Comte de Caylus. Fol. Amsterdam, 1757. S.K.

CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE).—Lettre à M....., 31 mai 1750. 12mo. (1750.) On the statue of "Love" by Bouchardon.

CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE).—Vie d'Edme Bouchardon, sculpteur du roi. 12mo. Paris, 1762.

CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE) and MAJALUT.—Mémoire sur la peinture à l'encaustique et sur la peinture à la cire, par le C. de Caylus et Majault. Plates. 8vo. Paris, 1755. S.K. Earlier publication. 8vo. Genève, 1755.

Count Caylus first read this treatise to the Académie des Inscriptions, showing a Minerva's head.

It was also published with frontispiece and 2 plates. 8vo. Genève, 1780.

CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE).—Nouveaux Sujets de Peinture et de Sculpture. 8vo. Paris, 1755.

CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE).—Éloge historique de M. le comte de Caylus, lu à la rentrée publique de l'Académie Royale des Inscriptions et Belles-Lettres, le 8 avril 1766, par M. le Beau. 4to. (Paris, 1766.)

CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE).—Recueil de Testes de Caractère et de Charges. Dessinées par Leonard de Vinci Florentin et gravées par M. le C. de C. Text by P. J. Mariette. 64 plates. Large 4to. (Paris), 1767.

CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE).—Des Grafen von Caylus Abhandlungen zur Geschichte und zur Kunst. Aus dem Französichen übersetzt von J. G. Meusel; nebst einer Vorrede von (Christian Adolf) Klotz. 2 vols. With copper-plates. 4to. Altenburg, 1768-69.

CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE).—Parallèle de la Peinture et de la Sculpture. 8vo. Paris, 1814.

CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE). See DIXON. Dissertations sur l'origine de D., etc. Fol. 1771, etc.

CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE).—See CATALOGUES, Collectors.

CAYLUS (ANNE CLAUDE PHILIPPE.....Comte DE).—Watteau, étude suivie de sa vie, etc. 4to. 1860. See WATTEAU.

CAYON (JEAN).—Église des Cordeliers, la chapelle-ronde, sépultures de la maison de Lorraine, à Nancy. Histoire et description de ces édifices. Plates. 8vo. Nancy, 1842. B.M.

CAYON (JEAN).—Ancienne Chevalerie de Lorraine, ou armorial historique et généalogique des maisons qui ont formé ce Corps Souverain, en (*sic*) droit de siéger aux assises; avec un discours préliminaire, etc. Plates. 4to. Nancy, 1850. B.M.

Only 180 copies printed.

CAYON (JEAN).—Les Ducs de Lorraine 1048-1757; costumes et notices historiques. Le tout recueilli, dessiné, décrit et gravé sur cuivre par J. C. Plates. 4to. Nancy, Saint-Nicolas (printed), 1854. B.M.

Only 125 copies printed.

CAYON (JEAN) and ANCELON.—Chronique et description du lieu de la naissance à Lay Saint-Christophe de St. Arnou évêque de Metz, etc., tige des 2^e et 3^e races des rois de France. 14 plates. 4to. Nancy, 1856.

CAYOT DELANDRE (F. M.).—Le Morbihan, son histoire et ses monuments. With album of 20 plates, 4to. 8vo. Vannes and Paris, 1847.

CAYROL (— DE).—Conjectures sur une habitation qui était située au midi de la vallée de Pierrefonds près de la voie Romaine de Senlis à Soissons; et observations à propos de stations placées entre ces deux villes. In "Mémoires de la Société d'Archéologie Département de la Somme," vol. xiii.

CAYS DE MARJEVOLS (A.).—Tombeaux, etc. dans le Département de la Lozère. 1 plate. In "Mémoires Soc. Roy. des Antiquaires de France," vol. viii.

CAZES.—Explication des deux tableaux exposés à la porte de l'église de l'abbaye royale de Saint-Germain-des-Près le 1^{er} jour de mars 1716, et faits pour la même église par MM. Cazes et Verdort, peintres ordinaires du roi. 4to. (Paris, 1716.)

CAZET (L'Abbé).—Notice sur l'Abbaye de St. Marcel. 1844-46. In "Mémoires de la Société d'Histoire et d'Archéologie de Châlons-sur-Saône."

CAZZAITI (ANGE DE).—Recueil de vues les plus agréables de Naples et de ses environs, dédié au prince Charles de Callimague. (Gravé par Vincent Aiola.) 24 plates. Fol. Naples, 1804.

CAZZARINI (GIOVANNI ANDREA).—Notizie del canonico G. A. C., di Pesaro, insigne pittore e letterato, da il conte Marco Fantuzzi. 8vo. Venezia, 1804.

CEA (DIDACUS DE).—Thesaurus Terræ Sanctæ; sc. de Franciscanis eorumque religione ibidem. 4to. Romæ, 1639. B.M.

CEAN BERMUDEZ (JUAN AGUSTIN). See BERMUDEZ.

CÉARD.—Souvenirs des travaux du Sim-
plon. 30 plates and maps. Fol. Genève, 1837.

CECCHI (IOANNES BAPTISTA).—Bonarum
Artium Splendori XII. Tabulas a præstantissimis
Italie Pictoribus expressas ac primum sub Auspiciis
Ferdinandi Caroli Archid. Austr. etc. ære incisas,
publicique juris factas Ben. Eredi, et J. B. C. Fol.
Florentiæ, 1779.

CECCHINI (GIUSEPPE).—La descrizione
delle Pitture e Ornamenti della R. Capella di S.
Lorenzo di G. C. 8vo. Firenze, 1798. Cicogn.

CECCONI (GIOVANNI FRANCESCO).—Roma
sacra, e moderna già descritta dal Pancirolo, e
accresciuta da Francesco Posterla. Copperplates
and cuts. 8vo. Roma, 1725. Cicogn.

CECCOTTI (GIROLAMO).—Replica all'autore
dei Riflessi sopra l'inclinazione della grand Torre
di Pisa, pubblicati nel Giornale di Commercio di
Firenze. Confutazione delle Miscellanee Artistiche,
dell' Architetto A. Gherardesca, sulla pendenza
della Torre della Primaziale Pisana, ed al opuscolo
del S. B. Polloni. 41 pp. 16mo. Pisa, 1838. B.M.

CECI (CARLO).—Piccoli Bronzi del Real
Museo Borbonico. Distinti per categorie in dieci
tavole. Descritti, e disegnati da Carlo Ceci, Cus-
tode ordinario del Real Museo Borbonico. Fol.
Naples, 1854. S.K.

Another edition, revised and augmented. Oblong
fol. Naples, 1858. S.K.

CECIL (RICHARD).—Works, edited by Rev.
Josiah Pratt. 4 vols. 8vo. London, 1811.
Vol. i. contains memoirs of John Bacon, R.A.

CECINA (LORENZO AULO).—Notizie istoriche
della Città di Volterra, alle quali si aggiunge la serie
de' Podestà, e Capitani del Popolo di essa.....Ac-
cresciuta di altre Notizie istoriche dal Cavaliere
Flaminio dal Borgo. Small 4to. Pisa, 1758. S.K.

CEDERCRONA (DANIEL GUSTAF).—Swe-
riges Rikes Ridderskaps och Adels Wapen Bok.
Heraldic cuts. Fol. Stockholm, 1746. B.M.

CEFFINO (ZANOBIO).—La triomphante En-
trata di Carlo V. Imperadore Augusto: in Lalma
Citta di Roma: con significato delli Archi Triom-
phali: e delle Figure antiche.....in prosa e versi
Latini (in a letter signed C. Z.). 4 pp., and heraldic
frontispiece. 4to. Roma, 1536. B.M.

CELANO (CARLO).—Notizie del bello, dell'
antico, e del curioso della Città di Napoli, per li
signori forestieri: diviso in tre giornate. With
many plates. 12mo. Napoli, 1758. Cicogn.

An earlier edition, divise in dieci giornate.
12mo. Napoli, 1692.

**CELIDONIO (CARLO, Master of Cere-
monies).**—Relazione della venuta, e dimora in
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Cicogn.

CELIO (GASPARO).—Dell' abito di Cristo.
Memoria delli nomi degli artefici delle Pitture che
sono in alcune chiese, facciate, e palazzi di Roma.
12mo. In Napoli, 1638. (Guide book.) Cicogn.
Another edition. Memoria fatta delli nomi, etc.
18mo. Napoli, 1638. Cicogn.

CELLA (JACOPO DELLA).—Orazione per la
solenne distribuzione dei premj agli studiosi delle
Belle Arti nell' Istituto di Bologna. 8vo. Lucca,
1794. Cicogn.

CELLESI (DONATO).—Sei Fabriche di Fi-
renze, disegnate e incise da D. C. Small fol.
Firenze, (1851). S.K.

CELLIEZ (ADELAÏDE).—Les Impératrices.
France, Russie, Autriche, Brésil.....Ouvrage illus-
tré de seize dessins à deux teintes par MM. Y. et
H. Grenier. 8vo. Paris, (1860?). B.M.

CELLINI (BENVENUTO).—Due Trattati. Uno
intorno alle otto principali Arti dell' Oreficeria.
L'altro in materia dell' Arte della Scultura; dove si
veggono infiniti segreti nel lavorar le Figure di
Marmo, e nel gettarle di Bronzo. Composti da
M. Benvenuto Cellini scultore Fiorentino. Wood-
cuts and initial letters. 1st edition. 4to. Fiorenza,
1568. S.K.

2nd edition. With preface. 4to. Firenze, 1731.

Reprint, enlarged, with Serie degli artisti che
hanno lavorato ne' metalli. 4to. Turin, (1731).
Cicogn.

Another edition. 8vo. Milano, 1811. Bodl.

French translation.—Traité de l'Orfèvrerie. Tra-
duit de l'Italien pour la première fois. Par M.
Eugène Piot. Plates. Paris, 1842, etc.

Forming vol. ii. of "Le Cabinet de l'Amateur," etc.

CELLINI (BENVENUTO).—Vita di B. C.
orefice e scultore Fiorentino, da lui medesimo scritta,
nella quale molte curiose particolarità si toccano
appartenenti alle arti ed all' istoria del suo tempo,
tratta da un' ottimo-manoscritto, e dedicata all'
eccellenza di Mylord Riccardo Boyle, Conte di Bur-
lington, etc. 4to. Colonia, n.d. (Naples, 1728.) S.K.
(According to Cicognara, Firenze, 1730.)

Reprint. Distinguished from the original by the
pagination of the index of names. Firenze, 1792.

There is said to be also a second reprint.

Other editions:—

2 vols. 4to. Milan, 1805.

3 vols. (Da G. Palamede Carpani.) 8vo. Mi-
lano, 1806-11.

3 vols. 8vo. Milano, 1821.

16mo. Pisa, 1824.

16mo. Milano, 1824.

Reprinted by Francesco Tassi. 3 vols. 8vo.
Firenze, 1829.

By Giuseppe Molini. 24mo. Firenze, 1830.

Another edition by Giuseppe Molini.—Colla-
zionata di nuovo coll' originale, e recorretta con
brevi annotazioni e una scelta di documenti. 2 vols.
8vo. Firenze, 1832. S.K.

And by G. Molini. 2 vols. 8vo. Firenze, 1842.

8vo. Leipzig, 1833.

3 vols. 8vo. Torino, 1845-46.

By B. Bianchi. 12mo. Firenze, 1852.

Another edition. By B. Bianchi. 8vo. Firenze, 1866. S.K.

English translation.—Memoirs of Benvenuto Cellini, a Florentine Artist; written by himself. Containing a variety of information respecting the Arts and the History of the sixteenth century. 3rd edition, corrected and enlarged from the last Milan edition, with the notes and observations of G. P. Carpani, now first translated by Thomas Roscoe. 2 vols. Royal 8vo. London, 1822. B.M.

Other editions.—8vo. London, 1823. S.K.

12mo. London, 1847. B.M.

8vo. London, 1850. B.M.

Another translation.—The Life of Benvenuto Cellini: a Florentine Artist. Containing a variety of curious and interesting particulars relative to Painting, Sculpture, and Architecture; and the history of his own time. Written by himself in the Tuscan language, and translated from the original by Thomas Nugent, LL.D., F.S.A. 2 vols. 8vo. London, 1771. S.K.

Other editions.—8vo. London, 1840. B.M.

12mo. London, 1847. B.M.

French translation. par Th. de Saint-Marcel. 8vo. Paris, 1822.

..... par D. D. Farjasse. 2 vols. 8vo. Paris, 1833.

German translation.—Leben des Benvenuto Cellini, florentinischen Goldschmieds und Bildhauers, von ihm selbst geschrieben. Uebersetzt und mit einem Anhang herausgegeben von Goethe. 2 vols. With portrait. 8vo. Tübingen, 1803.

Other editions.—2 vols. With portrait. 8vo. Stuttgart, 1811.

Wien, 1811.

Dutch translation. By Pieter van Limburg-Brouwer. 2 vols. 8vo. Gröningen, 1845.

CELLINI (BENVENUTO).—Œuvres complètes de B. C., orfèvre et sculpteur florentin, traduites par Léopold Leclanché. 8vo. Paris, 1843.

2^e édition. 2 vols. 18mo. Paris, 1847.

CELLINI (BENVENUTO).—Ricordi di B. C. da Bartolommeo Gamba. 8vo. Venezia, 1831.

CELLINI (BENVENUTO).—Benvenuto Cellini's letzte Lebensjahre, von A. Reumont. In "Historisches Taschenbuch, herausgegeben von F. von Raumer," new series, vol. viii. (Leipzig, 1847.)

CELLINI (BENVENUTO).—Münzen und Medaillen des Benvenuto Cellini. With 1 plate. 4to. Berlin, 1855.

CELLINI (BENVENUTO).—Ricordi Prose e Poesie, con documenti, la maggior parte inediti, in seguito della vita pubblicata da Francesco Tassi. (Vol. iii.) 8vo. Firenze, 1829. Athen.

CELLINI (BENVENUTO).—Étude sur l'Art Florentin au xvi^e siècle par C. de Villiers. 8vo. Paris, 1857.

CELLINI (BENVENUTO).—Die Cinque-Cento-Cameen und Arbeiten des Benvenuto Cellini

.....im k. k. Münz- und Antiken-Cabinette zu Wien1858. See ARNETH (Joseph von).

CELLINI (BENVENUTO).—Studien über Benvenuto Cellini. Von Joseph Arneth. 37 pp., and 10 chromolithogr. plates. 4to. Wien, 1859. S.K.

CELLINI (BENVENUTO).—Benvenuto Cellini. Article from the "Cornhill Magazine," September 1865. S.K.

CELLINI (BENVENUTO).—Abhandlungen über die Goldschmiedekunst und die Sculptur von Benvenuto Cellini.....1867. See BRINCKMANN (Justus).

CELLIO (ANTONIO).—Descrizione di un nuovo modo di trasportare qualsisia figura disegnata in carta, mediante i raggi solari. s. sh. 4to. Roma, 1686. Cicogn.

CELSIUS (OLAVUS).—Dissertatio de Urnis Veterum Sepulchralibus; resp. Joh. Kempe. 8vo. Upsalæ, 1706. Bodl.

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CELTIBÈRE.—Notre Dame de Paris; recueil contenant 80 planches dont 22 doubles et 6 col., et une notice archéologique, où l'on recherche la nature, l'origine et la raison d'être de toutes les parties du monument. Fol. Paris, 1853.

CELTIBÈRE.—Le Napoléonion. Monographie des Palais du Louvre et des Tuileries. Histoire archéologique et monumentale, par Celtibère, archéologue. Text, and 64 plates. Fol. Paris, 1856.

CÉNAC-MONCAUT.—Aquitaine et Languedoc, ou histoire pittoresque de la Gaule méridionale. 2 vols. Plates. 8vo. Paris, 1847.

CÉNAC-MONCAUT.—Voyage archéologique et historique dans le Pays Basque, le Labour et le Guipuscoa, dans l'ancien comté de Comminges et dans celui des Quatre-Vallées. 2 parts. With plates. 8vo. Tarbes et Paris, 1857-58.

CÉNAC-MONCAUT.—Histoire des peuples et des états Pyrénéens (France et Espagne). 2^{de} édit. augmentée de l'étymologie des noms de lieux et de l'archéologie complète des Pyrénées.....5 vols. 55 plates. 8vo. Paris, 1860-64.

CENNI (GAETANO).—Breve dichiarazione delle sei tavole incise in rame da Anton Francesco Barbazza, che rappresentano la Storia Ecclesiastica del primo, e secondo secolo, ideate da Monsig. Francesco Bianchini, e perfezionate da Gius. Bianchini. 8vo. Roma, 1753.

With it: Elenchus monumentorum quæ continentur in sex prioribus tabulis ex ære incisus nostri Musei sacri, et profani, complectentibus demonstrationem historiæ ecclesiasticæ. 8vo. Romæ, 1754. Cicogn.

CENNI.—Sull' Imperiale e Reale Teatro dei Solleciti posto in Via Borgonissanti (in Firenze). 16 pp. 8vo. Firenze, 1843.

CENNINI (BERNARDO).—Notizie biografiche originali di B. C. orafo Fiorentino primo promotore della Tipografia in Firenze, con indicazione della casa e delle botteghe ove abito ed esercito l'arte. Oposcolo dell' ingegnere Federigo Fantozzi. 8vo. Firenze, 1839.

CENNINO CENNINI.—Di Cennino Cennini. Trattato della Pittura messo in luce la prima volta, con annotazioni dal Cavaliere Giuseppe Tambroni. 8vo. Roma, 1821. S.K.

Another edition. 8vo. Firenze, 1859. B.M.

English translation.—A Treatise on Painting by Cennino Cennini in the year 1437, and first published in Italian in 1821, with an introduction and notes by Signor Tamburini: containing practical directions for Painting in fresco, secco, oil, and distemper; with the art of gilding and illuminating manuscripts. Translated by Mary Philadelphia Merrifield, with an introduction and copious notes. 8vo. London, 1844. B.M.

French translation.—*Traité de la Peinture*..... Mis en lumière pour la première fois avec des notes par le Chevalier G. Tambroni. Traduit par V. Mottez. 8vo. Paris, Lille (printed), 1858. B.M.

CENTESE (GAETANO ATTI).—Intorno alla vita.....di Gianfrancesco Barbieri, detto Il Guercino da Cento, etc. 8vo. 1861. See GUERCINO.

CENTO.—Le Pitture di Cento, etc. 8vo. 1768. See GUERCINO.

CENTRE, le, de l'Amour, découvert sous divers emblemes galans et facétieux. 92 plates. 4to. Paris, n.d.

CERACCHI (G.).—Elogio storico della vita e delle opere di G. Ceracchi, scultore Romano, da Giuseppe Ignazio Montanari. 8vo. Rimini, 1841.

CERAMIC WARE.—Keramic Ware. Article from "Alexandra Magazine," April 1865. 8vo. S.K.

CERATO (DOMENICO VICENTINO).—Nuovo metodo per insegnare li Cinque Ordini d'Architettura Civile conforme le regole di Palladio, e di Scamozzi, ed alcune regole di Geometria pratica. 2 vols. 4to. Padova, 1784. Cicogn.

CERCEAU. See ANDROUET DU CERCEAU.

CERDÁ DE VILLARESTAN (M.).—Catálogo general de las antiguas monedas autónomas de España, con noticia de sus legendas, tipos, símbolos y pueblos á que corresponden. 8vo. Madrid, 1858. B.M.

CEREDI (GIUSEPPE).—Tre discorsi sul modo di alzar acqua dai luoghi bassi. Woodcuts. 8vo. Parma, 1867.

With it: Belli (Silvio Vicentino), libro del misurar colla vista. Woodcuts. Sm. 4to. Venezia, presso Giordano Ziletti, 1566. B.M.

CEREMONIALE EPISCOPORUM, etc. See LITURGIES.

CÉRÉMONIES et Coutumes Religieuses de tous les peuples du monde représentées par des figures dessinées par Bn. Picart, avec des explications historiques, etc. (par Bruzen de la Martinière et autres, rédigées par J. F. Bernard). 8 parts in

9 vols. Fol. Amsterdam, 1723-43. Superstitions anciennes et modernes et préjugés vulgaires qui ont induit les peuples à des usages contraires à la religion. 2 vols. Fol. Amsterdam, 1733-36.

This edition has the first impressions of the 266 plates. The 2 vols. suppléments, and the Superstitions, are far more scarce than the first seven vols. Vol. i. (1723) Juifs et Chrétiens cathol. in 2 parts with 35 plates. Title-plate by Picart (a representation of all religions), which was first published after the completion of the work, and is often wanting. Vol. ii. (1723) Catholiques, 2 parts with 22, and 5 plates. Vol. iii. (1723) with the title, Tom. I. P. I. Cérémonies des peuples des Indes Occid. 2 parts with 34 and 11 plates. Vol. iv. (1728) with the title, Tom. II. P. I. Des peuples idolâtres, 3 parts with 46, 4, and 8 plates. Vol. v. (1733) Cérém. des Grecs et des Protest. with 19 plates. Vol. vi. (1736) Anglicans, Quakers, Anabapt. with 13 plates. Vol. vii. (1737) Mahométans, supplément et corrections, with 26 plates.—Supplément. Vol. viii. (1743) with the title, Tom. VII. P. II. with 5 plates. Vol. ix. (1743) with the title, Tom. VIII. in 2 parts with 14 and 10 plates.—Superstitions, vol. i. (1733) with 11 plates. Vol. ii. (1736) in 2 parts, with 2 plates to part i. p. 134.

Another edition. 11 vols. Fol. Amsterdam, 1739-45.

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- Plates 1-56 were also published with anonymous letterpress, of which that to plates 26-50 is identical with this, and that to plates 1-25 is different. Plates 1-50 were also published under the title: "Altars, tabernacles, and sepulchral monuments.....Descriptions.....by Mrs. Bartlet." The title-pages are engraved.
- A copy of the preceding with the date altered to "fol. (Rome) 1856," contains a portrait and biography of Cav. Tosi and a general index of the plates dated 1800. B.M.
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Other editions:—

16mo. Roma, per Ant. Bladi di Asula. 1524.

With woodcuts. 8vo. Venetiis, 1564.

8vo. Bologna, Gio. Rossi, 1606.

8vo. Venezia, Pietro Farri, 1618.

An edition, in Italian, with woodcuts, 16th century. Goth. letter, n.p. n.d.

French translation:—*Le plaisant jeu des echecx renouvelé avec instruction pour facilement l'apprendre et le bien jouer, naguère traduit de l'Italian en François par feu Claude Gruget, Parisien.* 8vo. Paris, G. le Noir, 1560.

English translation:—*The plesant and wittie playe of the Chestes, by Ralph Lever.* 12mo. London, 1562.

Another edition. *The pleasaunt Cheasts renewed, with instructions, both to learn it easily, and to play it well. Lately translated out of Italian into French, and now set forth in Englishe by James Rowbotham.* Goth. letter. 8vo. Printed at London by Rowlande Hall for I. R., &c. 1562.

Another edition. 8vo. London, Thomas Marshe, 1569.

A translation of Damiano and others. London, 1813. See **SARRATT (I. H.).**

DAMIER (PAUL ED.).—*Wappenbuch sämtlicher zur Esthländischen Adelsmatrike gehörigen Familien.* Plates. 4to. Reval, 1852.

DAMKIER (JACOB RASMUS).—*Et Par Ord om "Thorvaldsens Museum" et Sendebrev til Menigmand især i Tylland fra J. R. D.* 26 pp. 8vo. Aalborg (1837). B.M.

DAMM (C. T.).—*Einleitung in die Götterlehre und Fabelgeschichte der alten griechischen und römischen Welt.* 8vo. Berlin, 1786.

DAMMAN (HADR. GAND).—*Imperii ac Sacerdotii ornatus diversarum gentium peculiaris vestitus, excudebat Abr. Bruin.* 24 plates of civil and 6 of religious costume. 4to. Colonia, 1578.

DAMPIER (WILLIAM).—*New Voyage round the World.* 3 vols., with plates. 8vo. London, 1697-1707.

Another edition, by W. Funell, with plates. 8vo. London, 1707.

Another edition. 4 vols., with plates. 8vo. London, 1729. B.M.

With French text, and plates:—

4to. Haag, 1698.

5 vols. 12mo. Amsterdam, 1711.

5 vols. 12mo. Rouen, 1715.

8vo. Frankfort, 1765.

DAMPIER (Rev. W. J.).—*Memoir of John Carter (a self-taught Artist).* With plates. Post 8vo. London, 1850. B.M.

DAN (PIERRE).—*Le Tresor des Merveilles de la Maison Royale de Fontainebleau, etc.* The engravings by A. Bosse, etc.) Fol. Paris, 1642. B.M.

DANA (CHARLES ANDERSON).—*The Black Aunt. Stories and Legends for children.* With woodcuts after designs by Louis Richter. Translated from the German by C. A. D. 8vo. Leipzig, 1848. B.M.

DANA (CHARLES ANDERSON).—Nut-Cracker and Sugar-Dolly, and other stories and legends for children. Illustrated by Louis Richter. Translated from the German by C. A. D. 16mo. London, Leipzig (printed), 1849. B.M.

DANAË AND PERSEUS.—Ancient Frescoes of, at Pompeii. See GUIDOBALDI (Domenico de').—Su tre Dipinti murali Pompeiani, etc. Imp. 8vo. 1861.

DANBY (F.).—See MARVY (Louis).—Sketches after English landscape painters. 4to. n.d.

DANCE (FRANÇOIS).—Nieuwe Festomenginventeert door F.D. Fol. Amsterdam, (1680 ?). B.M.

DANCE (GEORGE).—A Collection of Portraits sketched from the life...since the year 1793, by G. D., R.A., and engraved in imitation of the original drawings, by William Daniell, A.R.A. (with a biographical sketch of each person). 2 vols. Fol. London, 1809–14. S.K.

DANCES OF DEATH.—Sets of plates and books illustrating these compositions. Published in England, France, Germany, Holland, Italy, Switzerland. Arranged according to dates :—

DANCE OF DEATH.—La Danse Macabre. 11 leaves, Gothic letter. 17 woodcuts. Small fol. Paris. Guy Marchant, 28 Sept. 1485. The first known edition according to Ehberr. Bibliographical Dictionary. No. 5670.

DANCE OF DEATH.—Ce present liure est appelle miroir salulaire pour toutes gens et de toutes estatz...La danse Macabre nouvelle (historiée et augmentée de plusieurs nouveaux personnages et beaux dits, et les trois morts et trois vifs). Gothic letter, 16 leaves, with 23 woodcuts and the signatures *a* and *b*. Small fol. Paris. Guyot Marchant. 7 Juin 1486. With it, La danse macabre des femmes et le debat du corps et de lame. Small fol. Gothic letter, 16 leaves, with the signatures *c* and *d*. Paris, 7 Juli 1486.

DANCE OF DEATH.—See CHAMPOLLION-FIGIAC (Jean Joseph).—Notice d'une édition de la Danse Macabre, antérieure a celle de 1486, etc. 8vo. 1811.

DANCE OF DEATH.—Cy est la nouvelle danse macabre des hommes, dicte miroir salulaire de toutes gens, etc. Gothic letter. Woodcuts. Fol. Paris. Guyot Marchant, 1490.

DANCE OF DEATH.—Cy est la danse macabre des femmes, toute historiée et augmentée de nouveaux personnages, etc. Fol. Paris, Guyot Marchant, 1491.—S'ensuivent les trois mors et les trois vifs, avec le debat du corps et de lame. Same p. and d. 2 pieces in 1 vol. with woodcuts, Gothic letter.

Fuller than the edition of 1486.

DANCE OF DEATH.—La grant danse macabre des homes et des fêmes. Avec les dis trois mors et trois vifs, le debat du corps et de lame,

la complainte de lame dampnee, et lenseignement pour bien vivre et bien mourir. (Reprinted chiefly from the edition of 1486 ; edited by S.) Woodcuts. 8vo. Paris, 1858. B.M.

This is the 24th livraison of a series entitled :—"Collection de poésies, romans, chroniques, etc., publiée d'après d'anciens manuscrits et d'après des éditions des *xv^e* et *xvi^e* siècles."

DANCE OF DEATH.—La grant danse macabre des hommes et des femmes...Le debat du corps et de lame. La complainte de lame dampnee, &c. Goth. letter. Woodcuts. Fol. Lyon, 18 Febr. 1499.

DANCE OF DEATH.—La grant danse macabre des hommes et des femmes, etc. Gothic letter, with 65 woodcuts, 40 leaves in 2 columns, with the signatures *a-h*. Fol. Troyes. N. le Rouge (before 1500).

Described in DIBBIN (T. F.).—Bibliographical Decameron I. p. 88.

DANCE OF DEATH.—See EPHEMERIDES. Compost. I cy est le cōpost et kalendrier des bergeres, contenant plusieurs materes (including the dance macabre [or dance of Death] des femmes. Fol. 1499.

DANCE OF DEATH.—La dance macabre. End. (Fol., 27 verso.) Cy fine la dāce macabre avecqs les dictz des troys mortz et des troys vifz, etc. Woodcuts. 4to. Nicole de la barre. Paris, 1500. B.M.

DANCE OF DEATH.—La Dance Macabre. "Vivans qui voyez ceste dance, Se souvent la regardez, Vous scaires bien lagardez, Q' hōneur mōdain nest pas chesāce."

(Bibliographical analysis of La Danse Macabre preserved in the British Museum.) L.P. 4to. S. and R. Bentley, London (1820). Woodcuts. Privately printed. A reprint from Paris, 1500.

DANCE OF DEATH.—La grant danse macabre des hommes et des femmes, etc. Gothic letter, with woodcuts. 4to. Lyon, Nourry, 1501. B.M.

DANCE OF DEATH.—Todtentantz. Begin. Sig. Aii. Gott hat ers-chaffen menschlichs gochlecht zu erst inn unschuld, frumb und grecht, etc. End. Sig. G. (vi.). Dann er fert inn derselben stund Ab inn die ewig pein (and at the foot of the page)...deus arbiter omnia insta). 42 woodcuts, coloured. Fol. (Jobst Denecker, Formschneyer, Augsburg, 1544).

DANCE OF DEATH.—La gran danse macabre des homes et des fêmes hystoriée et augmentée de beaulx dictz en Latin. Le debat du corps et de lame. La complainte de lame dampnee. Exhortation de bien vivre et bien mourir. La vie du maulvais Antechrist. Les quinze signes. Le iuge-ment. Woodcuts. 4to. Lyon, 1555. B.M.

(Another edition.) La grande danse macabre des hommes et des femmes historiée et renouvelée de vieux Gaulois, en langage le plus poli de notre temps. Avec le debat du Corps et de l'Ame. La

Complainte de l'Ame damnée. L'exhortation de bien vivre et bien mourir. La Vie du mauvais Antechrist. Les quinze signes du Jugement. Woodcuts. 4to. (Troyes), 1728. S.K.

DANCE OF DEATH.—La grande Danse Macabre des hommes et des femmes précédée du dict des trois mors et des trois vifz, du débat du corps et de l'ame, et de la complaincte de l'ame dampnée. 4to. Paris. n.d. S.K.

Modern edition with copies of the cuts in the Troyes edition of 1486.

DANCE OF DEATH.—Les simulachres et historiees faces de la mort, autant elegammēt pourtraictes que artificiellement imaginees. (The designs have been ascribed to Hans Holbein; the dedication and descriptive verses in French to J. de Vauzelles.) 4to. Lyon, 1538. B.M.

DANCE OF DEATH.—Imagines mortis. His accesserunt epigrammata e Gallico idiomate à G. Amylis in Latinum translata. Ad hæc medicina animæ.....Pratis consolandi ob morbi gravitatem periculose decumbentes, etc. (The designs have been ascribed to Hans Holbein.) Engravings 8vo. J. et F. Frellonii, Lugduni, 1545. B.M.

DANCE OF DEATH.—Simolachri, historie e figure de la morte, ove si contiene la medicina de l'anima.....et.....il modo, e la via di consolar gl'infermi; un sermone di S. Cipriano de la mortalità.....un Sermone di S. Giovan Chrisostoms, che ci essorta à patienza, &c. (41 plates, some from drawings ascribed to Hans Holbein.) 8vo. V. Vaugris (Venice), 1545. B.M.

Another edition. Aiuntovi di nuovo molte figure mai piu stampate. Plates. 8vo. G. Frellone, Lyone, 1549. B.M.

DANCE OF DEATH.—Trionfo e Danza della Morte, o Danza Macabra a Clusone, dogma della Morte a Pisogne nell Provincia di Bergamo, con osservazione storiche ed artisteche du G. Valardi. Opera adorna di tavole illustrative. (One from A. Dürer.) Small fol. Milano, 1859. S.K.

DANCE OF DEATH.—Imagines Mortis. His accesserunt, epigrammata, è Gallico idiomate à G. Amylio in Latinum translata. Et Erasmi Roterod. liber De præparatione ad mortem.....(D. Cæcilli Cypriani Episcopi Carthaginensis Sermo de immortalitate (mortalitate). Oratio ad Deum, apud egrotū, dum invisitur, dicenda. Oratio ad Christum in graui morbo dicenda. D. Chrysostomi Patriarchæ.....de Patientia & consummatione hujus seculi.....& Aliis.....Sermo. D. Eras. Roterodami in genere consolatoria Declamatio de Morte). (The designs ascribed to Hans Holbein.) 8vo. Coloniae, 1555. B.M.

Another edition. Imagines mortis, &c. (J. Theophilus interprete.) Woodcuts. 8vo. Coloniae, 1555. B.M.

DANCE OF DEATH.—Imagines Mortis : his accesserunt epigrammata e Gallico idiomate in Latinum translata. 53 plates, by Hans Holbein. 8vo. Coloniae, 1557. Cicogn.

(The marks I. L. C. T. and D. B. 1557 are on the 10th Commandment figured in the Chastity of Joseph.)

Other editions :—

8vo.	Coloniae,	1555.
"	"	1566.
"	"	1567.
"	"	1572.
"	"	1573.

DANCE OF DEATH.—Der Todtendantz durch alle Stende unnd Geochlecht der Menschen, darinnen ihr herkommen und ende nichtigkeit und sterblichkeit als in ein Spiegel zu beschawen, fürgebildet, und mit schönen Figuren gezieret Mit Sampt der heylsamen Artzney der Selen (by U. Regius); Item zweyen schönen Sermonen, die erst S. Cypriani vom Sterbē, die ander S. Chrysostomi von der gedult; noch etliche schöne tröstung dero so kranck uñ in todts nöten ligen. (Translated and edited by C. Scheidt.) 8vo. (Cologne?), 1557. B.M.

DANCE OF DEATH.—Les images de la mort, auxquelles sont adjoustées dixsept figures. Davantage. La medicine de l'ame. La Consolation des Malades. Un sermon de mortalité, par Saint Cyprian. Un sermon de patience par Saint Jehan Chrysostome. 17 woodcuts, ascribed to H. Holbein. 8vo. J. Frellon, Lyon, 1562. B.M.

DANCE OF DEATH.—Todten Dantz durch alle Stände und Geschlechter der Menschen etc. MS. notes and additions. (Engravings.) 4to. Franckfurt am Main, 1617. B.M.

DANCE OF DEATH.—Begin Mortalium nobilitas, etc. (a series of plates with illustrative texts from Scripture). 4to. (Amsterdam ? 1620?). B.M.

DANCE OF DEATH.—Todten-Tanz wie derselbe in der löblichen und weitberühmten Statt Basel,.....zu sehen ist: mit beygefügen auss Heiliger Schrift und denen alten Kirchenlehrern gezogenen, Erinnerungen vom Tod, Auferstehungund dem ewigen Leben. (Æ. Sylvii..... Missiv.....darinnen die Stadt Basel kürztlich beschrieben: durch C. Wursten verdolmetscht. S. C. Cypriani Predigt Das ein Christ willig und gern leyden und sterben soll. J. Chrysostomi..... Sermon: von Geduld, und dem End dieser Welt.) Nach dem Original in Kupfer gebracht und herausgegeben durch M. Merian. Engravings. Sm. 4to. Franckfurt, 1621. S.K.

Other editions :—

Sm. 4to.	Franckfurt,	1649.	B.M.
Sm. 4to.	Franckfurt,	1696.	B.M.

DANCE OF DEATH.—Icones mortis sexaginta imaginibus, totidemque inscriptionibus insignitate, versibus quoqz Latinis et Germanicis illustratæ. Vorbildungen des Todtes, etc. Durch J. Vogel. (The Latin verses by G. Æmilius; the German verses by G. P. H., i.e., Georg. Philipp Harsdoerffer.) Engravings. 8vo. Nürnberg (1647). B.M.

DANCE OF DEATH.—Sterbenspiegel, das ist: Sonnenklare Vorstellung menschlicher Nichtigkeit durch alle Stände und Geschlechter; vermittelt 60 deestlicher Kupferblätter lehrreicher Ueberschriften, und beweglicher zu vier stimmen aussgesetzter Todtengesängen [by J. G. Müller] vor diesem angefangen durch R. MeyernJetztaber.....zu end gebracht, und verlegt durch C. Mayern. (There is also an engraved title page which reads Rudolf Meyer's Todten-dantz, etc.) (60 engravings.) 4to. Zurich, 1650. B.M.

Some of these plates re-appear in an edition, Hamburg, 1759.

DANCE OF DEATH.—Mortalium nobilitas. (Thirty engravings from Holbein's Dance of Death, with borders designed by A. van Diepenbeek; and a scriptural text to each: the whole engraved by W. Hollar.) 8vo. Paris, 1651. B.M.

DANCE OF DEATH.—Varii e veri ritratti della morte, &c. da G. B. Manni. 8vo. Venezia, 1669. B.M.

DANCE OF DEATH.—Theatrum mortis humanæ tripartitum: 1 Pars, Saltum mortis; 2 Pars, Varia genera mortis; 3 Pars, Pœnas damnatorum, continens Figuris ænis illustratum das ist: Schau-Bühne dess menschlichen Todts.....an Tag gegeben durch J. W. Valvasor. (Engravings.) 4to. Laybach, 1682. B.M.

DANCE OF DEATH.—Imagines Mortis, or the Dead Dance of H. Holbeyn, etc. (Etched by T. Nieuhoff Piccard.) (19 engravings.) 8vo. [London? 1698.] B.M.

DANCE OF DEATH.—Beschreibung des so genannten Todten-Tantzes, wie selbiger an unterschiedlichen Orten, Sonderlich an Hertzog Georgens Schlosse in Dressden als ein curiöses Denckmahl Menschlicher Sterblichkeit zu finden. (By P. C. Hilschen.) Folding plate. 8vo. Dresden und Leipzig, 1705. B.M.

DANCE OF DEATH.—Schau-platz des Todes, oder Todten-Tanz on Kupffern und Versen vorgestellt: Ehemahls von Sal. van Rusting, M.D., in Nieder-Teutscher Sprache, nun aber in Hoch-Teutscher, mit nöthigen Anmerkungen herausgegeben von J. G. Meintel. (Engravings in text.) 8vo. Nürnberg, 1736. S.K.

DANCE OF DEATH.—Todten-Tanz, wie derselbe in.....Basel als ein Spiegel menschlicher Beschaffenheit künstlich gemachet und zu sehen ist. Nach dem original in Kupfer gebracht nebst einer Beschreibung von der Stadt Basel [by Pope Pius II.] La Danse des Morts.....dessinée et gravée sur l'original de feu Mr. M. Merian. [The French translation by P. Viene.] Erinnerung von der menschlichen sterblichkeit, etc. (Engravings.) 4to. Basel, 1744. The French title bears date 1756. S.K.

Another edition, French and German, with same plates. 4to. Basel, 1789. S.K.

In German only, with same plates. 4to. Frankfurt am Mayn, 1725. S.K.

DANCE OF DEATH.—Geistliche Todts-Gedanken bey allerhand Gemälden und Schildereyen, in Vorbildung unterschiedlichen Geschlechts, Alters, Standes, und Würdens-Persohnen sich des Todes zu erinnern. (A Dance of Death designed and engraved by M. Rentz, with letterpress.) 52 engravings. Fol. Passau, 1753. B.M.

DANCE OF DEATH.—Die menschliche Sterblichkeit, unter dem Titel Todten-Tanz in 61 original Kupfern, von R. und C. Meyern.....abermal herausgegeben; nebst neuen, dazu dienenden, moralischen. Versen und Ueberschriften. Together with those of J. G. Müller, printed in the preceding edition. Engravings; some the same as Zurich, 1650. 4to. Hamburg und Leipzig, 1759. B.M.

DANCE OF DEATH.—Der sogenanntedurch.....M. Rentz gestochene.....Todtentanz, etc., von P. Wasserburger. Fol. Wien, 1767. B.M.

DANCE OF DEATH.—Der Todtentanz nach einem.....Gemälde in der St. Marienkirche zu Lübeck, etc., von N. Schlott. (2 large folding plates.) 4to. Lübeck, 1783. B.M.

DANCE OF DEATH.—Emblems of Mortality, representing in upwards of fifty cuts (by J. Bewick), death seizing all ranks and degrees of people. Imitated from a painting in the cemetery of the Dominican Church at Basil. To which is prefixed a copious preface (by J. S. Hawkins, the editor), containing an historical account of the above and other paintings on this subject. Woodcuts. 8vo. London, 1789. B.M.

Another edition.—The D. of D. of the celebrated H. Holbein, in a series of fifty-two engravings on wood, by Mr. Bewick [or rather in imitation of his], with letter-press illustrations. (The life of Holbein.) 52 woodcuts. 8vo. London, 1825. S.K.

DANCE OF DEATH.—The D. of D., painted by H. Holbein and engraved by W. Hollar. The Daunce of Machabree, wherein is lively expressed.....the state of manne.....Made by Dan John Lydgate, monke of S. Edmunds Bury, B.L. (The whole edited, with preface and description of the plates, etc. by F. Douce.) 2 parts. (33 engravings.) 8vo. London, 1794. S.K.

Another edition, with a life of Holbein. 8vo. London, 1816.

Another edition.—The D. of D. exhibited in elegant engravings on wood. With a dissertation on the several representations of that subject; but more particularly on those ascribed to Macaber and Holbein. By F. Douce. 8vo. London, 1833. S.K.

DANCE OF DEATH.—Le Triomphe de la mort; gravé d'après les desseins de Holbein par W. Hollar (Explication des sujets du Triomphe de la mort, de J. Holbein). 8vo. London, 1790. B.M.

DANCE OF DEATH.—Der Todten-Tantz, wie derselbe in der weitherühmten Stadt Basel, als ein Spiegel menschlicher Beschaffenheit gantz künstlich mit lebendigen Farben gemahlet, nicht ohne nützliche Verwunderung zu sehen ist. 41 woodcuts. 8vo. Basel, 1796. S.K.

DANCE OF DEATH.—The Dances of Death through various stages of human life; where- in the capriciousness of that tyrant is exhibited in forty-six copper plates; done from the original de- signs, which were cut in wood, and afterwards painted. By J. Holbein. In the Town Hall of Basil. To which are prefixed descriptions of each plate, in French and English, with the Scriptural text from which the designs were taken. Etched by D. Deuchar. 4to. London, 1803. S.K.

There is an engraved title page in French, bear- ing date 1786.

Another edition (with engraved title and the same plates as "Le Triumphe de la Mort," dated 1786). Fcp. 4to. London, 1811. S.K.

DANCE OF DEATH.—The English Dance of Death, from the designs of T. Rowlandson, with metrical illustrations, by the author of "Doctor Syntax" (i.e., W. Combe). 8vo. London, 1815, 16. B.M.

DANCE OF DEATH.—The D. of D. of of the celebrated Hans Holbein, in a series of fifty-two engravings on wood, by Mr. Bewick; with letter-press illustrations. (By F. Douce.) 16mo. London, 1825. S.K.

DANCE OF DEATH.—Nicklaus Manuel's Todtentanz, gemalt zu Bern, um 1515–1520, etc. 24 lith. plates. Fol. Bern. (1829–31). S.K.

DANCE OF DEATH.—Der Todtentanz. Ein Gedicht von Ludwig Bechstein. With 48 plates after Holbein. 8vo. Leipzig, 1831. S.K.

DANCE OF DEATH.—Hans Holbein's Todtentanz in 53 getreu nach den Holzschnitten lithographirten Blättern. Herausgegeben von J. Schlotthauer. Mit erklärendem Texte (by G. H. von Schubert and H. F. Massmann). Post 8vo. München, 1832. S.K.

DANCE OF DEATH.—The D. of D., exhibited in elegant engravings on wood; with a dissertation on the several representations of that subject, but more particularly on those ascribed to Macaber and Hans Holbein. 8vo. London, 1833. S.K.

DANCE OF DEATH.—Der Todtentanz oder der Triumph des Todes, nach den Original- Holzschnitten des Hans Holbein von C. H. (C. von Hellmuth). 46 lithogr. plates. 4to. Magde- burg (1836). S.K.

DANCE OF DEATH.—Literatur der Todtentänze. Beytrag zum Jubeljahre der Buch- druckerkunst, von Prof. Dr. H. F. Massmann. 8vo. Leipzig, 1840. S.K.

DANCE OF DEATH.—Explication de la Danse des Morts de la Chaise-Dieu (Auvergne).

Fresque inédite du xv^{me} siècle. Précédée de quelques détails sur les autres monumens de ce genre par Achille Jubinal. Four large folding coloured plates of the fresco. Roy. 4to. Paris, 1841. S.K.

DANCE OF DEATH.—La Danse des Morts. Dessinée par H. Holbein, gravée sur pierre par Joseph Schlotthauer,.....expliquée par Hippolyte Fortoul. 16mo. Paris, 1842.

DANCE OF DEATH.—Der Tod in allen seinen Beziehungen, etc., als Beitrag zur Literatur- geschichte der Todtentänze, von F. Naumann. With a folding plate. 12mo. Dresden, 1844. B.M.

DANCE OF DEATH.—Die Baseler Todt- entänze in getreuen Abbildungen.....Sammt einem Anhang Todtentänze in Holzschnitten des fünf- zehnten Jahrhunderts. Von H. F. Massman. Text, 16mo. Atlas 4to. Stuttgart, 1847. S.K.

DANCE OF DEATH.—Hans Holbein's Initial-Buchstaben mit dem Todtentanz. Nach Hans Lützelburger's Original- Holzschnitten in Dresdner Kabinet zum erstenmal treu copirt von Heinrich Lødel. Mit erläuternden Denkversen und einer geschichtlichen Abhandlung über die Todtentänze von Dr. Adolf Ellissen. Square 16mo. Göttingen, 1849. S.K.

DANCE OF DEATH.—Holbenii Pictoris Alphabetum Mortis.—Des Malers Hans Holbein Todtentanz-Alphabet, vollständig in 24 Holzschnit- ten nach dem Dresdener Originale zum ersten Male nachgebildet von H. Lødel in Göttingen, mit Randzeichnungen vom Maler Georg. Oster- wald, und beigegebenen Sprüchen aus der h. Schrift und den Kirchenvätern herausgegeben. 12mo. Köln, 1849. S.K.

DANCE OF DEATH.—Holbein's Dance of Death, with an historical and literary introduction. 53 lithographs. 8vo. London, 1849.

DANCE OF DEATH.—Ein Todtentanz aus dem Jahre 1848. Erfunden und gezeichnet von Alfred Rethel, mit erklärendem Texte, von R. Reinick. 6 large tinted woodcuts. Obl. fol. Leip- zig, n.d. S.K.

DANCE OF DEATH.—Essai historique, philosophique et pittoresque sur les Danses des Morts, par E.-H. Langlois, du Pont-de-l'Arche, accompagné de cinquante quatre planches et de nombreuses vignettes dessinés et gravées par E.-H. Langlois, Mlle. Esperance Langlois, MM. Brevière et Tudot; suivi d'une lettre de M. C. Leber, et d'une note de M. Depping sur le même sujet. Ouvrage complété et publié par M. André Pothier et Alfred Baudry. 2 vols. (54 plates and vignettes.) 8vo. Rouen, 1851. S.K.

DANCE OF DEATH.—L'Alphabet de la Mort de Hans Holbein Entvuré de bordures du xv^{me} siècle et suivi d'anciens poèmes français sur le sujet des trois mois et des trois vis. Publiés d'après les manuscrits. Par Anatole de Montaiglon.

Latin sentences and French quatrains, surrounded with engraved borders. 8vo. Paris, 1856. S.K.

Another edition, with quatrains in English. 12mo. Paris, 1856. B.M.

DANCE OF DEATH.—*Todtentanz der Stadt Basel.* Engravings from the fresco paintings on the cemetery wall of St. John's Church at Basle. Text in French, English, and German. 43 plates. Square 16mo. Basel, 1858. S.K.

DANCE OF DEATH.—*Holbein's Dance of Death*, exhibited in elegant engravings on wood, with a dissertation on the several representations of that subject, by Francis Douce. Also Holbein's Bible cuts, consisting of 90 illustrations on wood, with introduction by Thomas Frognall Dibdin. Post 8vo. London (Bohn), 1858. S.K.

DANCE OF DEATH.—*Der Todtentanz, oder Triumph des Todes, von Hans Holbein.....* Mit Text begleitet von C. Weiss. 48 copper plates, engraved by Christian von Mechel. 12mo. Uttenweil am Bodensee (1859). S.K.

DANCE OF DEATH.—*Der Todtentanz in der Marienkirche zu Berlin.* Bild und Text herausgegeben von W. Lübke. 4 plates in outline. Fol. Berlin, 1861. S.K.

DANCE OF DEATH.—*Todtentanz in Bildern und Sprüchen von Franz Pöckl.* 12 woodcuts from drawings by F. P., engraved by H. Rühling. Roy. 4to. München [1863]. S.K.

DANCE OF DEATH.—*Die Arbeit des Todes, ein Todtentanz von Ferdinand Barth.* 25 circular woodcuts, illustrated title, and initial letters. Roy. 4to. München [1866]. S.K.

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On the recto are the 49 woodcuts, with explanations on the reverse.

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Earlier issue. Nürnberg, 1509–10.

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French translations:—

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Another edition. 8vo. Chemnitz, 1823.
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- EPHEMERIDES.**—*A Prognosticacion, for the yere.....1562.....wherein is declared the disposition of the whole yere, as touching the weather, victuals, diseases, &c.* By John Securis. 2 parts. Plates. 8vo. John Waley, London, 1562. B.M.
- EPHEMERIDES.**—*Writing Tables, with a Kalender for xxxiii yeres, with other necessary rules. (Plates of coins.)* 16mo. Made at London by Franke Adams, 1581. B.M.
- EPHEMERIDES.**—*A Collection of Oxford Almanacks, from the first publication in the year 1674 to the present time, including a great number of Portraits of illustrious persons, and views of the City and of the particular Colleges, accompanied with explanations of the persons and places represented.* Fol. Oxford, 1674-1749. B.M.
Complete collection. Continued to 1869. Bodl.
None was published for the year 1675.
- EPHEMERIDES.**—*The Little Gem Pictorial Almanack, 1841.* 64mo. London, 1841. B.M.
- EPHEMERIDES.**—*The Naval and Military Almanack, for 1841.* Portraits. 12mo. London, 1841. B.M.
- EPHEMERIDES.**—*The Illuminated Calendar and Home Diary for 1845-(46).* (On Bristol board.) 4to. London (1844-45). B.M.
- EPHEMERIDES.**—*The Comic Almanack for 1848(-50).* Edited by H. Mayhew, and illustrated by G. Cruikshank. 12mo. London (1847-49). B.M.
- EPHEMERIDES.**—*The Illustrated Naval Almanack.* 8vo. London, 1851. B.M.
- EPHEMERIDES.**—*The Uncle Tom's Cabin Almanack or Abolitionist Memento, for 1853.* (Some plates, by G. Cruikshank.) 8vo. London (1852). B.M.
- EPHEMERIDES.**—*The Almanack of Science and Art.....1856.* 8vo. London (1855). B.M.
- EPHEMERIDES.**—*Ward's Evangelical Almanac for 1859 (etc.), containing a Calendar, with Scripture texts and...illustrations. (Key to the Photograph: "A Cloud of Witnesses.")* Photogr. portraits. 12mo. London (1858, etc.). In progress. B.M.
- EPHEMERIDES.**—*The Christian Cabinet Illustrated Almanack for 1860.....containing..... Portraits and Biographies of distinguished Divines, etc.* 8vo. London (1860, etc.). In progress. B.M.
- EPHEMERIDES.**—See SEVERN (W.). *The Golden Calendar.* Fol. (1865.)
- EPHEMERIDES.**—*The Calendar of the Prayer-Book, illustrated. With an appendix of the chief Christian emblems, from early and mediæval monuments.* 12mo. Oxford and London, 1866. S.K.
Another edition. 12mo. 1867. S.K.
- EPHEMERIDES.**—*Norton's Literary Almanack.....for 1852; containing important literary information, etc. (on American Libraries).* 12mo. New York, 1852. B.M.
Continued as "Norton's Literary Register, etc."

EPHEMERIDES, Compost.—Cy est le compost et Kalédrier des bergers nouvellement refait et autrement composé que n'estoit par avant. Gothic letter. With woodcuts. 90 leaves. With the signatures A. N. Fol. Paris, Guiot Marchant, m.cccc.liiixx et viii.

The oldest known edition. There is a copy on vellum in the Royal library at Paris of another edition, without place or date, in folio. Several editions, without date, about the same year, with woodcuts.

EPHEMERIDES, Compost.—Icy est le cōpost et kalendrier des bergeres contenant plusieurs materes.....nouvellement compose sans contredire a celluy des bergiers mais suppliant les defaillants omises en icelluy. Recreatives materes y sont, la venue de deux bergeres estranges a paris. ung dyalogue quelles ont fait, le Kalendrier par elles ordonne, leur astrologie.....questions que bergiers ont fait aux bergeres et solucions par elles baillees.....et autres plusieurs (including la dance macabre des femmes). Cuts of the seasons, passions, &c. Fol. Guy Marchât, Paris, 1499. B.M.

EPHEMERIDES, Compost.—Icy est le compost et kalédrier des bergiers nouvellement et autrement composé que n'estoit par avant. Ou quel sont adioustez plusieurs nouvelles.....Et enseigne les jours.....des lunes nouvelles et des eclipses. La science salutaire des bergiers.....Larbre des vices, Larbre des vertus : et la tour de sapiee figuree, ensemble la phisique et regime desante diceulx bergiers.....Leur astrologie des signes estoilles, etc. Et plusieurs choses exquises et difficiles a congnoistre. Fine cuts. Fol. Guy Marchant, Paris, 1500. B.M.

Other editions:—

With Gothic letter and woodcuts. Fol. Genève, 1500.

8vo. Paris, Gaspard Philippe (1500).

With Gothic letters and woodcuts. 4to. Lyon, Huguetan, 1802.

EPHEMERIDES, Compost.—S'ensuyt le grant kalendrier et compost des bergiers compose par le Bergier de la grāt montaigne, leql traicte touchât les cours des planettes, etc. (tout autrement composé quil n'estoit au paravant. Auquel ont este adioustees plusieurs nouvelles augmētations). 4to. Paris, 1505. B.M.

Other editions:—

Gothic letter and woodcuts. 4to. Lyon, Claude Nourry, 1508.

G. L. and woodcuts. Fol. Lyon, 1510.

G. L. and woodcuts. Fol. Troyes, Nicolas le Rouge, 1510.

G. L. and woodcuts. Fol. Lyon, Cl. Nourry, 1513.

Le Compost et Kalendrier des bergiers, auquel sont adioustees plusieurs augmentations et hystoires curieuses. Gothic letter and woodcuts. 4to. Paris, Guil. Nyverd. n.d.

Le Grant kalendier (sic) et compost des bergiers compose par le bergier de la grant montaigne. Auquel sont adiestez plusieurs nouvelles figures

et tables, &c. Gothic letter and woodcuts. 4to. Paris, n.d. (1516).

Another edition. 4to. Lyon, 1524.

EPHEMERIDES, Compost.—Le grant kalendrier et cōpost des Bergiers, avecq leur Astrologie, et plusieurs aultres choses. Imprimé nouvellemēt, etc. (Many woodcuts.) Fol. Nicholas le Rouge, Troyes, 1529. B.M.

EPHEMERIDES, Compost.—Le grand calendrier et compost des bergiers: cōpose par le bergier de la grand montaigne. Auquel sont adiousteez plusieurs nouvelles figures et tables, etc. Woodcuts. 4to. Lyon, 1551. B.M.

This calendar has been frequently reprinted at Lyons and Troyes.

English translation:—The Kalendar of Shyp-pars translaty of franch in englysh. Gothic letter and woodcuts. Fol. Paris, 1503.

There are several interesting editions of this translation printed in England.

EPHEMERIDES, Compost.—The Shepheards Kalender. Here beginneth the Kalender of Shepheards (drawn out of French into English. By R. Copland). Newly augmented and corrected. Fol. G. Elde, London, 1604. B.M.

EPHEMERIDES.—Le grand Guidon, et Trésor Journalier des Astres, pour le cours des temps et diverses saisons de l'année; contenant l'usage avec les tables pour scavoir trouver.....les festes mobiles.....aussi les tables d'Horlogéographie, par J. Oursel. Curious woodcuts. 4to. Rouen, 1680. B.M.

EPHEMERIDES.—Almanach des Gourmands.....Première année.....Quatrième édition ...augmentée. 12mo. Paris, 1810. B.M.

EPHEMERIDES.—Le Bon Jardinier. Traité de la composition et de l'ornement des jardins. Ouvrage faisant suite à l'Almanach du Bon Jardinier. Troisième édition entièrement refondue, par M. Boitard. Plates. Oblong 4to. Paris, 1825. B.M.

EPHEMERIDES.—(A German Almanack.) End. Also ist begriffen Künztlich die Kalenders nutz und tuglichait nach meinem schlechte tewtsche und chlainem vermügen. Magister Johann von Kunsperck (i.e. J. Müller, Regiomontanus). 4to. (Jo. Müller, Regiomontanus Nuremberg, 1474 ?). B.M.

A block-book, 28 leaves, without title-page or pagination, followed by two leaves containing plates of mathematical instruments, etc.; also a plate, illustrating the supposed influence of the zodiacal signs on the human body.

EPHEMERIDES.—Kalendarius teütsch Maister Joannis Künspersgers (for the year 1513). Illuminated cuts of the Zodiac and Constellations. 4to. J. Syttich, Augspurg, 1512. B.M.

EPHEMERIDES.—Almanach auff das M.D.xxxviii. Jair durch Johan Dryander genand. Eichman,.....beschrebe, etc. In two sheets. Wood-

- cuts. Fol. Gedrückt durch Hans Faust. (Marsburg ? 1533.) B.M.
- EPHEMERIDES.**—*Practica Teutsch*, auff das Tausent fünfzig hundert uñ ein und fünfzig (zwey und Funffzig) Jar.....Durch D. Sibenbürger.....gepracticiert. 2 parts. Woodcuts. 4to. Nürnberg (1550-51 ?). B.M.
- EPHEMERIDES.**—*Calendarium naturale magicum*, perpetuum profundissimam rerum secretissimarum contemplationem totiusque philosophiæ cognitionem complectens. (By T. Brake.) Reprinted, with additional matter by J. B. Grosschedel von Aicha. Woodcuts. Fol. (Frankfort-on-the-Main, 1620 ?). B.M.
- EPHEMERIDES.**—*Calendarium inclyti Ordinis Equestris D. Huberto sacri*. (Ephemerides ad annum.....1775, etc.) Woodcuts of Knights and heraldry. 12mo. (Heidelberg ? 1774 ?) B.M.
- EPHEMERIDES.**—*Almanac généalogique pour l'année 1779*. 2 parts. Portraits of reigning princes. 16mo. Lauenbourg (1778). B.M.
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- EPHEMERIDES.**—*Almanac de Gotha*.... pour.....1788 (—1850, etc.) 16mo. Gotha (1787-1849, etc.). B.M.
Plates (head-dresses). In progress.
- EPHEMERIDES.**—*Calendarium anni millesimi quadringentesimi undecimi ex laminis ligneis perantiquis*.....arte Lithographiæ.....descriptam ; edidit C. Erenbert L. B. de Moll. 4to. Monachii, 1814. B.M.
- EPHEMERIDES.**—*Deutscher Regenten-Almanach auf das Jahr 1825-29*. Historisch biographische Gallerie der jetzt regierenden hohen Häupter (Erster Jahrgang) herausgegeben von H. F. Rumpf (2-4 Jahrgänge herausgegeben von B. F. Voigt). 4 vols. 8vo. Ilmenau (1824-28). B.M.
- EPHEMERIDES.**—*Deutscher Volks-Kalender*.....herausgegeben von F. W. Gabitz. (Jahrbuch des Nützlichen und Unterhaltenden, etc.) Woodcuts. 8vo. Berlin und Königsberg in der Neumark, 1835, etc. B.M.
- EPHEMERIDES.**—*Kalender auf das Jahr 1842-44*. Herausgegeben von F. B. W. Hermann. Plates of Seasons. 4to. München, 1841-43. B.M.
- EPHEMERIDES.**—*Nederlandsche Muzen Almanak* (Algemeene Inhoud.....van 1819 tot en met 1833). 30 vols. Plates. 16mo. and 8vo. Rotterdam, Amsterdam, 1819-47.
Continued under the title of *Vergeet mij niet*, *Muzen Almanak* 1848, etc. 8vo. Amsterdam, 1848, etc. B.M.
- EPHEMERIDES.**—*Holland. Almanak*... Uitgegeven door Mr. J. van Lennep. Plates. 8vo. Amsterdam, 1849, etc. In progress. B.M.
- EPHEMERIDES.**—*Aureus hic liber est* : non est preciosior ulla Gēma kalendario : quod docet istud opus. Aureus hic numerus : lune : solisqz labores Monstrantur facile : cunctaqz signa poli : Quotqz sub hoc libro terre per longa regantur Tempora : quisqz dies : mensis : et annus erit. Scitur in instanti quicquid sit hora diei. Hunc emat astrologus qui vellet esse cito. Hoc Joannes opus regio de monte probatum Composuit, etc. (With woodcuts.) 4to. B. pictor..., P. loslein..., E. ratdolt (Venice), 1476. B.M.
- EPHEMERIDES.**—*Begin. L' allegro Trionfo della Prima Vera*. (Almanack from 1550 to 1560.) Ital. & Lat. Fol. Apud Jo. Osthaus (Venice), 1550. B.M.
In four sheets, each headed by a symbolical engraving. Printed in three columns, with engraved borders and stanzas in ottava rima, descriptive of the twelve months.
- EPHEMERIDES.**—*Encyclopædical and economical Calendar and a complete Christian Almanac*, collected and edited by A. K. (In Russian.) 8vo. Kharkov, 1821.
- EPHEMERIDES.**—*A memorandum book*. For the year 1843. (With plates.) In Russian. 16mo. S. Petersburg (1843, etc.). In progress. B.M.
- EPHEMERIDES.**—*Reportorio de tiēpos*... ..vā añadidas muchas cosas de agricultura. Por un religioso dela ordē del.....Sant Bernardo..... (Ordenado por adiciones en el Lunario, hecho por A. de Li.) 8vo. Sevilla, 1575. B.M.
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- EPHEMERIDES.**—*For other examples of early calendars, etc. having plates of the seasons, zodiacs, contemporaneous historical events, or portraits, on single sheets, the reader should consult the Catalogues of the British Museum Library.*
- EPIGRAMMATA antiquæ urbis (collegit Jac. Mazochius). Woodcuts. Fol. Romæ, Jac. Mazochius, 1521.**
- EPIMETHEUS (FRANCISCUS) pseud. — Pandora ; das ist, die edelste Gab Gottes, oder der werde und heilsame Stein der Weysen, mit welchem die alten Philosophie, auch Theophrastus Paracelsus, die unvollkommene Metallen durch gewalt des Fewrs verbessert, etc. (Edited by H. Reusner.) Woodcuts. 8vo. Basel, 1588. B.M.**
- EPINAL, MUSEUM.**—*Notice des objets exposés au Musée du Département des Vosges*. (25 tableaux donnés par M. Le Due de Choiseul.) 12mo. Epinal, 1829.
- EPINAT (FLEURY).—*Biographie des Artistes Lyonnais*. F. E. peintre par Aimé Vingtrinier. 32mo. Lyon, 1854.**
- EPIPHANIUS, SAINT.** Bishop of Constantia (or Salamis), in Cyprus.—*Του ἁγίου Πατρος, κ.τ.λ. Sancti Patris nostri Epiphanii, Episcopi Con-*

stantiæ Cypri, ad Physiologum. Eiusdem in die festo Palmarum sermo. D. Consali Ponce de Leon Hispalensis, S. D. N. Sixti V. Cubicularii secreti, interpretis & scholiastæ bimestre otium. Portrait and 25 copper-plates. 12mo. Antverpiæ, ex Officina Christophori Plantini, Architypographi Regii. 1588. S.K.

EPISCOPIUS, (J.).—*Paradigmata graphices variorum artificum ex formis N. Visscher.* Fol. Hage Com., 1671.

1 title-plate, 3 printed letters, and 57 leaves of plates.

EPITHALAMIA, exoticis linguis reddita. (on 2nd p.) In nuptiis.....Car. Emman. Ferdinandi, Subalpina Gallia principis, et Mariæ Adalaidis Clotildis.....epithalamia. Vignettes engraved at the head of each page. Fol. Parma, 1775.

EPP (F.).—*Schilderungen aus Ostindiens* Archipel. 8vo. Heidelberg, 1841. B.M.
Another edition. 8vo. Heidelberg, 1852.

EPSOM.—Some particulars relating to the History of Epsom, compiled from the best authorities; containing a succinct and interesting description of the origin of horse racing, and of Epsom Races, with an account of the mineral waters, and the two celebrated palaces of Durdans and Nonsuch, &c., to which is added an appendix, containing a botanical survey of the neighbourhood. With 6 plates. By an Inhabitant. 8vo. Epsom, 1825. S.K.

EPAILLY (HIPPOLYTE). — *Notice sur l'Église Saint-Bernard de Romans.* 8vo. Valence, 1839.

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2nd edition. 4to. Venezia, 1555.

ERACLIUS.—*De Coloribus et Artibus Romanorum* Lib. i.-iii. Lat. and Eng. See MERRIFIELD (Mrs. M. P.). *Original Treatises.....on the Arts of Painting, etc.* Vol. i. 8vo. 1849.

ERACLIUS. — See **RASPE (R. E.).** A critical Essay on Oil Painting, to which are addedE. de artibus Romanorum, etc. 4to. 1781.

ERASMUS (DESIDERIUS).—*Μαριὰς εγκύμιον.* Stultitiæ laus. D. E. declamatio, cum commentariis G. Listrii, et figuris J. Holbenii.....*Acedunt,præfatio C. Patini, vita Erasmi,vita Holbenii,epistola E. ad M. Dorpium, epistola E. ad T. Morum, epistola T. Mori ad M. Dorpium, etc.* (Edited by C. Patin.) Holbein's plates. 8vo. Basileæ, 1676. S.K.

Other editions:—*Cum commentariis Ger. Listrii, ineditis Oswaldi Molitoris et figuris J. Holbenii, denuo typis mandavit Gu. G. H. Becker.* Plates. 8vo. Basileæ, Thurneysen, 1780. Bodl.

8vo. Lugduni, Batavorum, 1851.

English translations:—*Erasmus in praise of Folly, from the Latin into English, and illustrated with*

above 50 curious cuts, designed, drawn, and etched by H. Holbein's (sic), with his portrait, and Erasmus's; to which is added, an account of all the pictures painted by H. Holbein.....With Erasmus's epistle addressed to Sir T. Moor. 12mo. London (1730). B.M.

The 5th edition. 8vo. London, 1735. B.M.

Earlier editions:—

The Praise of Folie, englyshed by sir Thos. Chaloner. 4to. London, by Thos. Berthelet, 1549. Bodl.

With cuts by Hans Holbeine; to which is prefixed the author's epistle to sir T. More, with a life of the author by Thomas Brown. 8vo. London, n.d. Bodl.

Another edition. To which is prefixed Erasmus's Epistle to Sir Thomas More, and an Account of Hans Holbeines Pictures, &c., and where to be seen. 8vo. London, 1709. B.M.

Wit against Wisdom; or, the Praise of Folly. (Translated by White Kennet.) 8vo. London, 1722. Bodl.

And with 48 plates. 12mo. London, 1740.

French translations:—*L'éloge de la folie, composé en forme de declamation par E.....Avec quelques notes de Listrius, et les belles figures de Holbenius.....Pièce,.....traduite nouvellement en François par M. Gueudeville.* 12mo. Leide, 1713. B.M.

Other editions:—8vo. Leide, 1715.

8vo. Amsterdam, 1728.

8vo. Amsterdam, 1731.

8vo. Amsterdam, 1745.

With fresh plates. 4to. n.p. 1751. S.K.

8vo. n.p. 1757.

—Traduit par Mr. de Veaux.

Holbein's plates. 8vo. Bâle, Thurneysen, 1780.

Nouvellement trad. par M. Barrett. 8vo. Paris, 1789.

Earlier editions. With plates. 4to. Paris. Galliot du pré, 1520.

Trad. par M. Petit. 8vo. Paris, 1670.

German translation:—*Des Fürtrefflichen und Hochberühmten.....Desiderius Erasmus Lob der Narrheit,.....Anjetzo aufs neue aus dem Lateinischen ins Teutsche übersetzt, mit nöthigen Anmerkungen erläutert, und mit J. Holbeins. Kupfern gezieret, etc.* Copperplates. 8vo. Franckfurth und-Leipzig, 1735. B.M.

Another edition. *Das Lob der Narrheit.....Mit Kupfern von Chodowiecky.* Copper-plates. 8vo. Berlin und Leipzig (1780?). B.M.

Dutch translations:—12mo. Amsterdam, 1597. By J. Westerbaan. 8vo. Haag, 1659.

8vo. Amsterdam, 1710.

Swedish translation, by S. Lundberg. 8vo. Stockholm, 1728.

ERASMUS (DESIDERIUS).—*Les Colloques d'E.....nouvelle traduction, par Monsr. Gueudeville, avec des notes, et des figures très-ingenieuses.* 6 vols. 12mo. Leide, 1720. B.M.

ERASMUS (DESIDERIUS).—*Tomus primus Paraphraseon D. Erasmi Roterodami, in novum*

Testamentum, videlicet in quatuor Evangelia et Acta apostolorum, &c. Woodcuts. Fol. Basileæ, in officina Jo. Frobenij. An. 1524. S.K.

ERASMUS (DESIDERIUS).—Pilgrimages to Saint Mary of Walsingham and Saint Thomas of Canterbury. By D. E. Newly translated, with the Colloquy on Rash Vows, by the same author, and his characters of Archbishop Warham and Dean Colet, and illustrated with notes, by John Gough Nichols, F.S.A. Post 8vo. Westminster, 1849. S.K.

ERASMUS (G. C.).—Neues Zierahnten. Büchlein von allerhand Schreinwerk. 16 plates. 8vo. Nürnberg, 1695. S.K.

ERATH (ANTON ULRICH von).—Calendarium Romano-Germanicum mediæ ævi. Fol. Dillenburgi, 1761.

Of this Calendar, beginning with 751 of the Christian era, and ending with the 15th of October 1582, the author struck off one single copy with a private press, assisted only by his daughter, which copy is preserved in the archives at Dillenburg, and is described in the Allg. literar. Anzeiger, 1799, p. 132.

ERATH (ANTON ULRICH von).—Codex diplomaticus Quedlinburgensis. Accedunt præter vitam B. Mathildis Franc. Or. Reg. integritati suæ restitutum, Exegesis diplomatica præcipuorum documentorum nec non selecta veterum autographorum specimina ut et sigilla antiqua potiora ære ad expressa. Plates. Fol. Francofurti ad Mœnum, 1764. B.M.

ERBA (GIOVANNI DALL').—Itinerario delle Poste per diverse parti del Mondo ed il Viaggio di S. Giacomo di Galizia con tutte le Fiere notabili che si fanno per tutto il Mondo, con una narrazione delle cose di Roma, e massime delle sette Chiese. 16mo. Venezia, 1564. Cicogn.

ERBACH.—Rittersaal im Schlosse zu Erbach im Odenwalde, gezeichnet und in Aqua tinta geätzt von G. L. von Kress. Tinted lithographs. 4to. Offenbach, 1832. B.M.

ERBACH, HESSE DARMSTADT.—Catalogue and 8 Tracings of Arms, Curiosities, etc., at Erbach, Hesse Darmstadt. MS. in French. Fcap. fol. n.p. n.d. S.K.

ERBACH (ALEXANDER).—Moderne Spruch-Bilder. Für Damen und Kunstfreunde, etc. Lithographs. 4to. Leipzig, 1854, etc. B.M.

ERBER (BERNARDINUS).—Notitia Regni Bohemiæ scriptorum geographica et chorographica. Maps and plates. Fol. Vindoboniæ, 1760. Bodl.

ERBKAM (G.).—Ueber den Gräber- und Tempelbau der alten Aegypter..... Besonders abgedruckt aus der Zeitschrift für Bauwesen, etc. 46 pp. 8vo. Berlin (1852). B.M.

ERBKAM (G.).—Zeitschrift für Bauwesen.....Jahrgang 2, etc., redigirt von G. E. 4to. 1851, etc. See PERIODICAL PUBLICATIONS, Berlin. B.M.

ERBSTEIN (JULIUS THEODOR).—Der Brackatenfund zu Wolkenberg bei Spremberg in der Niederlausitz, beschrieben. With 3 tinted plates of coins. 8vo. Görlitz, 1846. B.M.

ERCKER (LAZARUS).—Beschreibung Allerfünften Mineralischen Ertzt- und Berckwercksachen.....mit schönen Figuren uñ abriß der Instrument trewlich uñ fleissig am Tag geben. With cuts. Fol. Prag, 1574. B.M.

ERCKER (LAZARUS).—Aula subterranea domina dominantium subditi subditorum: das ist unterderische Hofhaltung..... oder gründliche Beschreibung derjenigen Sachen sein der Tieffe der Erden wachsen. (Edited by J. H. Cardalucius. Interpres phrasologicæ Metallurgicæ..... zusammen getragen durch E. Berwardum.) 3 parts. With cuts. 4to. Frankfurt, 1684. B.M.

Other editions:—

Fol. Franckfurt am Mayn, 1703. B.M.

Fifth, enlarged and corrected by J. E. C. With cuts. Fol. Franckfurt am Mayn, 1736. B.M.

English translation:—Fleta Minor. The Laws of Art and Nature in knowing, judging, assaying..... metals. In two parts. The first contains Assays of L. E.....in 5 books...translated into English. The second contains Essays on Metallick Words, alphabetically composed as a Dictionary. By Sir J. Pettus. Illustrated with 44 sculptures. 2 parts. Fol. London, 1683. B.M.

ERCOLANI (GIUSEPPE-MARIA).—See NEROLCO. Tre ordine d'architettura, &c. Fol. 1744, &c.

ERCOLANI (LORENZO).—Guida al Lago di Garda, esposta in una passeggiata. 16mo. Milano, 1846. B.M.

ERDAL (CHRISTIANUS HENRICUS).—De Itinere suo Anglicano et Batavo annis 1706 et 1707 facta. 8vo. Amstelodami, 1711. Bodl.

ERDESWICKE (SAMPSON).—A Survey of Staffordshire. (With MSS. notes by Peter Le Neve, Norroy.) 8vo. London, 1717. B.M.

Other editions:—8vo. London, 1723. B.M.

Collated with manuscript copies, and with additions and corrections, by Wyrley and others; illustrative of the History and Antiquities of that County. By the Rev. Thomas Harwood, B.D., F.S.A. 8vo. Westminster, 1820. S.K.

ERDESWICK (SAMPSON).—Certaine very rare observations of Northumberland, Cumberland, &c., with divers Epitaphes, Coat-Armours, and other monuments, verie orderlie and labouriously gathered together, 1574. Printed from the original manuscript. Small 4to. Newcastle, 1848. B.M.

ERDMANN (FRANZ von).—Numi Asiatici Musei Universitatis Casaræ Literarum Casanensis. Pars 1. Vol. 1, 2. 4to. Casani, 1834. B.M.

ERDMANNSDORF.—Architektonische Studien, in Rom gezeichnet. Fol. Dessau, 1797.

- ÉRDY (JÁNOS).**—Bosnian and Servian ancient Coins. A Boszma, &c. 4to. Budán, 1857. B.M.
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This first edition should have Prince Rupert's mezzotinto plate.

Of this method, according to Mariette and others, Sugen, a German officer, was the inventor, Prince Rupert having perfected the method. See Cicognara, Evelyn, No. 258.

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Qua : data pauperibus munera cuncta vides.
Terrena exurgunt cœlestibus insita causis :
Regina cadunt celeri luxuriante die.

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Ignotum longa nocte premere caput &

Sed cum victuris victurus Carole chartis

Ibis ad antipodum regna: secutus avum.

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- The arrangement of this work is as follows:—
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- Part 2. Recueil d'Observations de Zoologie et d'Anatomie Comparée.....faites par A. de H. et A. B. (With contributions by Baron Cuvier, P. A. Latreille, A. Valenciennes, and J. L. Gay-Lussac.) 2 vols. 4to. 1811-33.
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- Part 5. Essai sur la Géographie des Plantes, accompagné d'un Tableau physique des Régions Equinoxiales.....Rédigé par A. de H. 4to. 1807.
- Part 6. Botanique. (In 12 vols., viz.) Plantes Equinoxiales, recueillies par A. de H. et A. B. (described by both; arranged by the latter). French and Latin. 2 vols. Fol. 1808-09.
- Monographie des Mélastomacées mise en ordre par A. B. Mélastomes (described by A. B. and L. C. M. Richard). Rhescies (edited by H., described by A. B., C. S. Kunth, and A. F. C. Prouvensac de Saint-Hilaire). 2 vols. Fr. and Lat. Fol. 1816-23.
- Nova genera et species plantarum quas ex schedis autographis A. Bonplandi in ordinem digessit C. S. Kunth. Accedunt A. de H. Notationes ad geographiam plantarum spectantes. 7 vols. Fol. 1815-25.
- Mimosas et autres plantes légumineuses du Nouveau Continent, décrites et publiées par C. S. Kunth. Fol. 1819.

Part 5 was originally intended to serve as an introduction to the whole work, and the title-page bears, "Physique Générale et Relation Historique du Voyage. Premier volume." All the works in Part 6 are on large paper, folio, with plates.

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This edition was prepared for the Exhibition of 1855. The miniatures by M. Steinheil, the ornaments by M. and Madame Toudouze, and M. Gaucherel; the woodcuts by M. Lavoignat.

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Cy cômence le liure tressalutaire intitule: De limitation nostre seigneur Jesuerist.....translate de latin en françois pour la côsolation des simples non sachant entendre latin. With woodcuts. 4to. Paris, Jean Lambert, 1493.

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With four plates. 12mo. Paris, 1621.

With plates, engraved by Corn. Galle, after drawings by Vander Horst. Small 8vo. Anvers, 1644.

With the same plates. Small 8vo. Anvers, 1654 and 1655.

L'Imitation de Jésus-Christ, traduite et paraphrasée en vers françois par P. Corneille. With plates. 4to. Imprimé à Rouen, par L. Maury, pour Robert Ballard, à Paris, 1656.

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New translation by the Sieur de Beüil (Louis-Is. le Maistre de Sacy). With plates by Claude Audran. 8vo. Paris, 1663.

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With plates. 12mo. à Amsterdam, chez Daniel Elsevier, 1668.

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De l'Imitation de Jésus-Christ, avec un pratique et une prière à la fin de chaque chapitre, par le P. de Gonnelieu. With plates after drawings by Horace Vernet. 8vo. Paris, 1818.

With the same plates. 8vo. Paris, 1822.

With the same plates reduced. 12mo. Paris, 1821.

With 4 plates by Lecomte, after Devéria, and an engraved frontispiece. 8vo. Paris, 1823.

L'Imitation de Jésus-Christ, traduction nouvelle par Valart. With plates. 12mo. Paris, 1759, 1773, or 1780.

Another translation, by Nic. Beauzée, with plates, 12mo. Paris, 1788.

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This forms the 1st vol. of the "Bibliothèque des Dames Chrétienues."

L'Imitation de Jésus-Christ, nouvelle édition, avec des réflexions, des pratiques nouvelles et des extraits de la traduction de P. Corneille, par M. l'Abbé L. Bautain. With 125 woodcuts. Royal 8vo. Paris, 1852.

L'Imitation de Jésus-Christ (traduction de Marillac). With vignettes, miniatures, and borders from ancient MSS. printed in chromolithography. Imper. 8vo. Paris, Curmer, 1856-60.

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Par l'Abbé Delaunay. Woodcuts. 8vo. Paris, 1869.

Also in Latin, same plates. 8vo. 1868.

English translations:—

The Works of Thomas à Kempis; containing a

Treatise of the Imitation of Christ, and other pieces. 2 vols. With plates by Van der Gucht. 8vo. London, 1710-21.

Thomas à Kempis. Of the Imitation of Jesus Christ (III. books), translated from the Latin, with an introduction and notes by the Rev. T. F. Dibdin, D.D. With 6 plates, including the "Last Supper" after L. da Vinci, and the "Salvator Mundi" after Guercino. 8vo. London, Pickering, 1828.

German translation :—

Thomas von Kempen, oder die vier Bücher von der Nachfolge Christi, aus dem Lateinischen, von Guido Görres. With woodcut border illustrations, by Eduard Steidle. 8vo. St. Pölten, 1839. S.K.

IMLAY (GILBERT).—A Topographical Description of the Western Territory of North America, with the discovery, settlement, etc., of Kentucky; the adventures of Colonel David Boone, etc. 8vo. London, 1792. B.M.

Other editions :—

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IMMERMANN (CARL LEBRECHT).—Was ihr wollt. Düsseldorf den 29ten Februar, 1840. Denkblätter für die Genossen des Festes. (Illustrations to W. Shakspeare's "Twelfth Night, or What you Will," preceded by a lithographed and an engraved playbill, and a preface by C. L. J. Fol. (Düsseldorf, 1840.) B.M.

IMMERZEEL (J. C. H. and C.).—De Levens en Werken der hollandsche en flaamsche Kunstschilders, Beeldhouwers, Graveurs en Bouwmeesters, van het begin der vijftiende tot op de helft der negentiende eeuw. Met een aantal Portretten naar de beste Teekenaars. Benevens een aanhangsel waarin de voornaamste Monogrammen. 3 vols. With portraits engraved on wood. Royal 8vo. Amsterdam, 1855. S.K.

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Also in Latin. 4to. Colonia. 1695.

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